

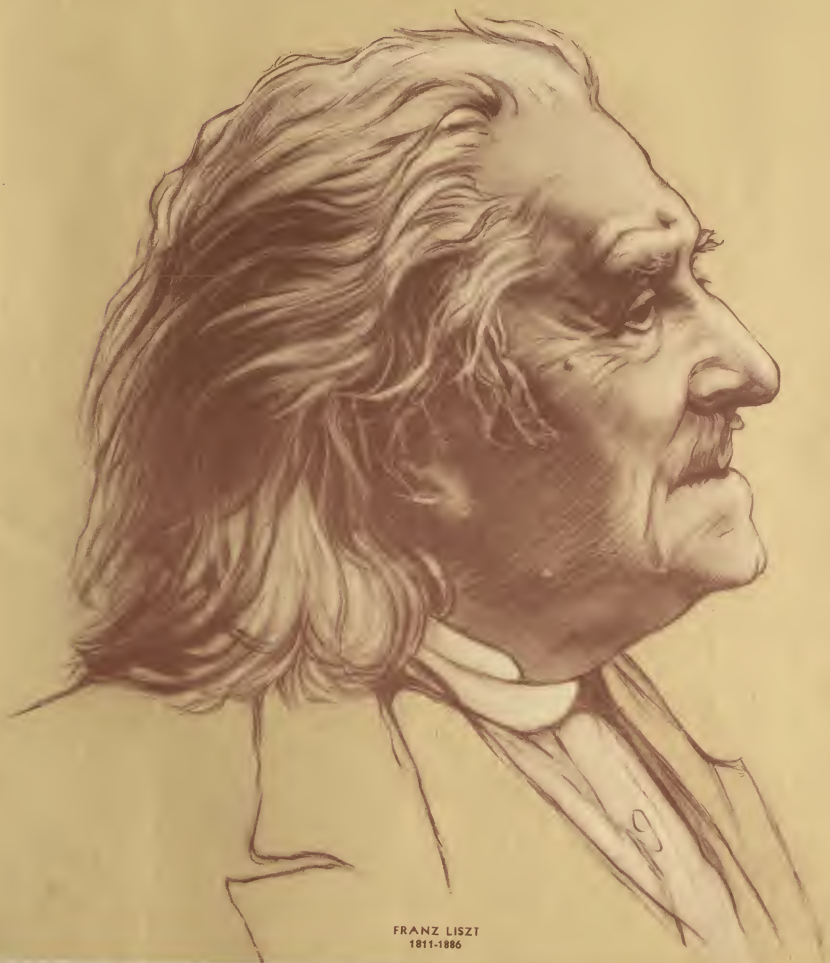
*E. Glavin*

# THE ETUDE

## *Music Magazine*

July 1936

Price 25 Cents



FRANZ LISZT  
1811-1886

"THE FIRST LOVE OF FRANZ LISZT" by Stephen West









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# THE ETUDE

## Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

VOL. LIV No. 7 • JULY, 1936

### The World of Music

Interesting and Important Items Gleaned in a Constant Watch on  
Happenings and Activities Pertaining to Things Musical Everywhere



**THE CITY OF BIRMINGHAM** (England) devoted its final concert of the season to Shakespearean music. It included *Overture to "King Lear"* by Berlioz; *Overture to "Othello"* by Dvořák; *Shakespearean Songs* by Nicolaï; *Dances from "The Tempest"* by Sullivan; *Ballet Music from "Henry VIII"* by Saint-Saëns; and the *Scherzo, Nocturne and Wedding March* from *"A Midsummer Night's Dream"*, the last perhaps the most inspired of all fairy music. What other author has inspired so much really fine music as "The Bard of Avon"?

**THE SPRING SEASON** of popular priced opera at the Metropolitan of New York began on the evening of May 11th, with a performance of "Carmen," with Bruce Cavanagh, formerly of La Scala, Milan, in the title rôle. Gennaro Papi, now flattering comment for his conducting.

**OTTORINO RESPIGHI**, eminent Italian composer and conductor, died on April 18th, at Rome. Born at Bologna, on July 9, 1859, his education was finished under Rimsky-Korsakoff in Russia and Max Bruch in Berlin. His first opera, "Re Enzo," was performed in 1905, at Bologna. His "La Campanella" (Sommeres), based on Hauptmann's drama, "The Sunken Bell," was produced at the Metropolitan Opera House on November 24, 1928, with the composer present; and "La Fiamma" had its American premiere on December 2, 1935, when it was produced by the Chicago City Opera Company. His orchestral poems, "Fountains of Rome" and "Pines of Rome" have gained wide recognition.

**THE TENNESSEE STATE MUSIC TEACHERS ASSOCIATION** met this year (lasts for Girls Glee Clubs, Boys Glee Clubs, vocal soloists, pianists and violinists, were features of the event.

**PIANO ENSEMBLE** enthusiasts had their day in the sun when on May 3rd, at the Butler University Field House, of Indianapolis, Indiana, there was a concert which featured two hundred and twenty-five pianists playing on one hundred and twenty-five instruments.

**"GEDIPE"**, a four-act opera by the Rumanian composer, Georges Enesco, had its Parisian premiere when presented early in February at the Opéra. Critical opinion varied from those who "found the music the acme of palpitating life," to others to whom "it seemed like driving a horse which continuously insisted upon its back up." It is based on the classic tragedy, "Gedipus Tyrannus," of Sophocles.

**MUSIC AXIOM FOR JULY**  
2 • Music Axiom for July

Editor  
JAMES FRANCIS COOKE

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**THE BETHLEHEM BACH FESTIVAL** was held on May 22nd and 23rd. The programs of the 22nd were devoted to instrumental works, cantatas and the "Magnificat"; and the Saturday programs presented the great "Mass in B minor" with Bruce Carey conductor of the event.

**THE SAN CARLO OPERA COMPANY**, with the redoubtable Fortune Galle as impresario, has finished another comprehensive tour of Canada and the United States, with a repertoire of standard Italian operas and an occasional "Tannhäuser" in German and "Martha" in English. Their almost regularly packed houses gave evidence good enough and cheap enough to be adaptable to the average music lover and the average purse.

**ALEXANDER GRECHANNINOFF**, the eminent Russian composer now in his seventy-second year, has been awarded the first prize of five thousand francs (about one thousand dollars) offered in a contest held in honor of the Russian order of St. Vladimir.

**A TUBULAR BELL CARILLON**—one of the largest of these ever constructed—has been installed in the tower of the New Town Hall of Pretoria, Transvaal (South Africa), by a leading Chicago manufacturer. It is electrically operated and may be played either with the hands or by automatic control previously adjusted.

**"THE PASSION ACCORDING TO ST. MATTHEW"** of Bach had performances on April 7th, 9th and 10th, by the Chicago Symphony Orchestra; with the assistance of the famous Apollo Club and the Chicago Symphonic Choir; with Gretie Stueckgold, soprano, Lillian Knowles, contralto, Frederick Jagel, tenor, and Chase Baromeo and Fred Patton, basses, as soloists; and with Dr. Frederick Stock conducting and unifying the interpretation.

**THE ACADEMY OF ST. CECILIA** of Rome has conferred honorary membership on Erno Dohányi, Hans Pfitzner and Fritz Kreisler—one of the greatest recognitions which Italy has to bestow upon foreign musicians.

**MAX BENDIX**, veteran violinist and teacher of Chicago, was tendered a complimentary dinner on the evening of April 19th, commemorating his seventieth birthday and also the fiftieth anniversary of his appointment as concertmaster of the Theodore Thomas Orchestra.

**A STRADIVARIUS QUARTET** of instruments—among the most prized in the world—has been presented to the Library of Congress by the degree of Doctor of Music, from the Moravian College for Women, of Bethlehem, Pennsylvania. On the death of Dr. J. Frederick Wolf, in January, 1933, Dr. Carey became leader of the famous Bethlehem Bach Festival.

**THE PHILADELPHIA ORCHESTRA** returned on May 18th from its Canadian tour with Leopold Stokowski conducting. The organization was officially greeted with a "Welcome Home Dinner" at the Penn Athletic Club on the evening of the 19th, when the musical "Who's Who of Penn's Towns" were in attendance. President Thomas S. Gates of the University of Pennsylvania and also chairman of the Board of Directors, president, and Dr. Stokowski was the principal speaker.

**JOSE TURIBI**, concert pianist and conductor, escaped with no injuries to be noted, when, on April 11th, he was in the seaplane, Puerto Rican skipper, when it was wrecked in the harbor of Port-of-Spain, Trinidad. He was on an air voyage to Buenos Aires, to begin South American engagements as concert director.

**THE NEW YORK FEDERATION** of Music Clubs held its tenth biennial convention from April 15th to 18th, at New York City. Mrs. Etta Hamilton Morris retired as president; and Mrs. John McClure Chase, of New York, was elected to this position.

**THE "REQUIEM MASS"** of Iddelbrando Pizzetti, written in memory of the late King Umberto, had its first performance in Baltimore when given on May 23rd, by the Peabody Chorus and Orchestra, with Louis Robert conducting. It had its first performance in Canada when given on March 31st, by the Schubert Choir of Bramford, at Bramford, Ontario, as a part of the celebration of the thirtieth anniversary of its organization.

**FOR ARTURO TOSCANINI'S** farewell concert as leader of the Philharmonic-Symphony Orchestra of New York, on April 29th, there was a queue from early morning which grew to five thousand at eight of the evening, though but space of one hundred and twenty-eight standees was available. Parquet seats sold at \$10 and boxes at \$200, and by noon premiums as high as \$150 were offered for tickets. The concert realized twenty-five thousand dollars for the Orchestra Fund.

**AN ALL-NEGRO PERFORMANCE** of Verdi's "Il Trovatore" was given on the evening of May 9th, at the Manhattan Theater of New York, under the leadership of Miss Minto Cato, colored prima donna, now head teacher at the Harlem music center.

**DR. SERGE Koussevitsky**, conductor of the Boston Symphony Orchestra, is reported to have taken out recently his first papers towards becoming an American citizen.

**BRUCE CAREY** received, on May 23rd, the degree of Doctor of Music, from the Moravian College for Women, of Bethlehem, Pennsylvania. On the death of Dr. J. Frederick Wolf, in January, 1933, Dr. Carey became leader of the famous Bethlehem Bach Festival.

**EMIL SAUER** was soloist, on March 14th and 15th, of the famous Concert-Lamoureux of Paris, when he played the "Concerto in G" for piano and orchestra, by Scialmati, and the "Concerto in A" of Liszt, with interpretation noble and exemplary in their perfection. Dr. Sauer is the last of the Liszt pupils active on the concert stage.

**JOSEF STRANSKY**, who became conductor of the New York Philharmonic Society when Gustav Mahler retired in 1911 because of ill health, and who retained the post till 1923, died in New York, on March 30th, at the age of sixty-one.

**CHARLES GILBERT SPOSS**, the famous American composer, recently received the honorary degree of Doctor of Music, from Capital University of Columbus, Ohio, an institution distinguished for high musical scholarship. Also, the same degree was conferred upon George Leroy Lindsay, Director of Music Education in the public schools of Philadelphia, at the Commencement of Temple University on June 11th.

**DANIEL GREGORY MASON**, author, educator and Professor of Music at Columbia University, has been elected a trustee of the Naumburg Musical Foundation, according to the place of the late Rubin Goldmark.

**EVANGELINE LEHMAN** has been decorated with the Palms of an Officer of the Academy, by the French Government. Her works pertaining to French subjects, which include the oratorio, "Sainte Thérèse," which for piano, "Le de France," and the song cycle, "Bois de Boulogne," have been performed many times in France, with much success.

**THE OFFICERS** of the Music Teachers' National Association met recently in Chicago, in preparation for the Annual Convention on December 28, 29th and 30th. Among the present were Earl V. Moore, of Ann Arbor, Michigan, president; D. M. Swarth, of Lawrence, Kansas, secretary; and Rudolph Ganz, of Chicago, vice-president.

**THE ROBIN HOOD** CONCERTS of the Philadelphia Orchestra began on June 26th and will close on August 20th. Orchestral conductors will be Jose Turibí, Frasier Harrison, and William H. Murray. Soloists will include John Charles Thomas, vocal soloist; Rudolph Ganz, Harold Bauer, Albert Spalding, and Mischka Elman. Alexander Smailes will conduct the operatic performances, which will include Verdi's "Aida," Puccini's "La Tosca," von Florent's "Faust," and Gounod's "Faust."

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EMIL SAUER



EVANGELINE LEHMAN



JOHN CHARLES THOMAS

WILLIAM H. MURRAY

FRASIER HARRISON

ALBERT SPALDING

MISCHKA ELMAN

ALEXANDER SMAILES

## Let the Ambassadors Sing

**YES**, let them sing; if anybody wants to hear them. It all came about in this way. About the end of the eighteenth century, Catherine the Great of Russia, the most imperious monarch of her age, sent a command, through her minister in London, to have Elizabeth Billington to come to St. Petersburg to sing. But the pampered Elizabeth did not like the fee that Catherine offered. Then the Russians protested that her price was far more than that of a royal minister's salary. "Well," said the smiling Elizabeth to the envoys, "let her ministers sing for her then." What a thrilling retort! Elizabeth knew that the Czarina might be able to find ten thousand men capable of being an ambassador, for one person able to sing as she could.

A great musical gift, the ability to compose immortal music or to write immortal works, is as rare as the Koh-i-noor. Outstanding ability in music, like in everything else, follows the law of supply and demand. There is nothing quite so cheap as a glass of water; but if you are on a desert island and have none, you would gladly exchange a million dollars for it.

There is a happy note of encouragement in this, for music workers. If you really have a gift, and then develop it to a superior degree, the world not only will want you, but it also will fight to get you. We have just been talking to-day with the manager of a young tenor, who will gross this year about \$175,000. Why? Because he is the only one in many millions with the personality, the voice and the singing ability to command it. Is he worth it? Ask any professor of Economics and he will say, "Well, you see, ahem, ahem—the law of supply and demand, and so on."

"The Billington" was an unusual character in the history of music. She was born in London about 1768; the daughter of Carl Weichsel, a Saxon oboist in the King's Theater. She died near Venice in 1818. Her mother was a singer at Vauxhall Gardens and was extremely popular. Elizabeth was early trained as a pianist; and, when she was eleven years old, she showed great precocity by writing two sonatas for pianoforte. At the age of fourteen, she was found her recorded as a successful singer at Oxford. By fifteen she became the bride of a double bass player named James Billington. The genius of the singer is shown by the fact that at this early age she went to Dublin, where she appeared in a leading rôle in "Orpheus and Eurydice." It was a very poor introduction and she shortly went to London, where she was engaged at a huge salary at Covent Garden.

She had a few lessons with Sacchini in Paris, but otherwise was apparently self-taught. In 1794 she toured Italy with her husband and her brother. The trip was planned for pleasure, but she could not escape the invitation of the English Ambassador, Sir William Hamilton, to give a performance in Naples. Francesco Bianchi wrote an opera for her, called "Inez di Castro," and in this she made her Italian debut at the San Carlo Opera House, at the age of twenty-six. Bianchi wrote in all about twenty operas. He was in that day one of the most popular composers for the stage. Haydn is said to have admired his works. Now he is practically forgotten.

Billington's visit to Naples was in many ways ill-fated. On the eve of her second performance her husband was stricken with apoplexy and died. Vesuvius, always an object of superstition to the Neapolitans, commenced one of its awesome performances. The natives were quick to seek a cause. Had not a heretic been singing at San Carlo, and had not her own husband been stricken? "The Billington" sang again with great success.

Paisiello, Paer and Hummel wrote operas for her. After touring other Italian cities again, she married for the second time in 1799. Her husband was the musician, Felissent, from whom she was soon separated.

She returned to London, where she became the greatest sensation of the day. Few singers ever had greater receptions. At that time there were two competing opera companies in London, and she was so much in demand that she appeared alternately with both companies. She and her husband were later reconciled and returned to Venice, where she died in 1818. Her voice had a range of three octaves, from A below the treble staff to the A on the fifth space above this staff. The portrait presented herewith is that done by her great contemporary, Sir Joshua Reynolds, and is in the possession of the New York Public Library. It is one of the most celebrated of Sir Joshua's masterpieces.

Billington's reproof to the Russian Ambassador, as mentioned earlier in this writing, was well deserved. For some unaccountable reason, people who have no experience whatsoever in music feel that they are in some way endowed with a peculiar understanding of musical values and conditions. These same individuals would hesitate before attempting to give their opinions upon other highly technical subjects. They would be among the first to run for the best surgeon obtainable, if an operation for appendicitis were necessary. The man who would not dream of making the design for a bridge, without consulting a mechanical engineer, will criticize a musical performance, although he knows nothing of music. There are certain problems of education which demand the best brains of

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MRS. BILLINGTON AS ST. CECILIA  
From a Portrait by Sir Joshua Reynolds

(Continued on Page 43)



experienced specialists, but to hear the average man give his opinions upon what the schools should do or should not do in the offering of musical training and opportunities, is almost incredible. When "The Billington" was suggested that the ambassadors do the singing, they were expressing something that, in effect, many musicians would like to say in reply to untrained laymen who feel themselves qualified to pose as experts in one of the most intricate of technical arts.

### One Fingered Musicians

IF YOU HAD only one finger and understood how to read music, you could play one line of melody only and that with the embarrassing difficulties of a frog jumping about over a cabbage field. Yet, if you play the usual orchestral instrument and are unable to play the piano, you must go through life with only the ability to play one line of the music. It is splendid fun playing in a band or in an orchestra group; but if you want a practical means of comprehending and expressing the entire musical thought, you can get at this best by learning the entire piano. That is the reason why, in music schools of standing throughout the world, the study of the piano is compulsory. Orchestral players who "know the piano" usually become far more responsive and intelligent performers than those who do not have this advantage.

It is quite astonishing how the study of the piano assists in developing the musical grasp of the student of any of the brass or wood wind instruments, as well as of the stringed instruments. It leads to a comprehension of the interrelationship of the players' parts in the tone mass of the total body of sound. Until the player has this comprehension, he is like a small boy playing with a few cogs on the floor but with no idea how the cogs help to make the wheels of the clock go round.

Of the famous composers and conductors of the world mostly all have been rather excellent performers at the keyboard. Berlioz, Wagner and Sousa are among the exceptions proving the rule. Strange to say, all of these three men were especially gifted in orchestration. Berlioz' chief instrument was the guitar. Wagner, however, was very dependent upon the piano for trying out his musical ideas and was miserable without a piano. Sousa, whose great gifts in instrumentation commanded the respect of serious musicians everywhere, was always glad to try out his pieces at the keyboard, especially in improvised duet form with his daughter Priscilla.

Scan the great line of composers and conductors and you will be much astonished at the number of orchestral directors who have not been distinguished for their playing of the instruments of the orchestra but for their keyboard ability. True, many of them have been able to play all of the orchestral instruments in a moderately capable way, but their main instrument has been a keyboard instrument. Many indeed have started their careers as pianists or organists. Stokowski was an organist for years, Dr. Damrosch is an exceptionally able pianist, Sedl, Gabrieliwitsch, Mahler, Paur, Henschel, Cant, Turbi and others are of the virtuoso rank. Even men who have been distinguished for their great ability in playing other instruments such as Kreisler and Casals are also keyboard masters.

It must be clear to all that no matter what instrument you may play you will be seriously handicapped unless you become proficient at the keyboard.

THE ETUDE is deeply grateful to its many enthusiastic friends, for the splendid response given to our issues for the last nine months. We foresee a great year ahead, for all musical activities; and we have made preparations to keep up the high standard of practical interest of the past, to meet this opportunity. Among articles which will appear in August is the story by a teacher, of how she managed her affairs so that, while some of her fellow teachers were begging for pupils, she had all she could possibly handle.

### Breadth for Teachers

WHO DO you suppose discovered the intermaxillary bone, that bone in your head which carries the incisor teeth? No, it was not a great physician or anatomist. It was a poet—Johann Wolfgang von Goethe, who found time from his work to make special studies in physics, anatomy, botany, and kindred sciences. Goethe's greatness consisted largely of his magnificent breadth of interests.

In this age of specialists there is more than ever the call for a far-reaching outlook upon man's achievements. No broad man is a "cog man," willing to spend all his time as a part of a great social or industrial machine. Henry Ford, a part of a great social or industrial machine, realizes this more than any living man. For that reason he is extending his activities to smaller industrial centers in various parts of adjoining states. He advocates that will extend his life boundaries, engaging in anything that will extend his life boundaries.

Just as the famous pianist, Josef Hofmann, has made himself an expert in mechanical problems, so we believe that every music worker would be benefited by taking up that every music worker would be benefited by taking up work that is quite far removed from his daily routine and finding such fun in that work that it will help to broaden his life interests. For years, while teaching, your Editor was also a dramatist, producing his plays professionally. Then he found a marvelous interest in gardening and developing crops of new and rare vegetables. From this he went to many other avocations, each one bringing new experiences and delights.

Just as Colonel Charles Lindbergh has been engaged with the great research physician, Dr. Alexis Carrel, in certain valuable experiments, you, who teach for a living, should set out to-day to find something apart from music that will add new breadth and new experiences to your life.

### Out of the Depths

SOMETIMES it would seem that the flights of genius were the expression of the joy of liberation from unbearable hardships. The childhood of Beethoven was about as drab and cruel as anyone could imagine. In all history, what sadder picture could there be than that of the youth standing in the market place and selling off the attire left by his dead mother—the mother who had defended him from the blows of his drunken father?

The great are those who have the power to soar to heights, out of seas of sorrow. Few, very few, are the musical creators who have had the carefully protected childhood of Mendelssohn or Richard Strauss. Sorrow and trouble make us realize the seriousness of life and also force us to see that joy is a necessity to offset this. This realization is the basis for most of the creative work that has proven immortal.

One modern philosopher has very wisely said, "Sorrows are our best educators. A man can see farther through a tear than through a telescope."

"The man who leaves home to mend himself and others is a philosopher; but he who goes from country to country, guided by the blind impulse of curiosity, is a vagabond."  
—Oliver Goldsmith.



WHERE "IN THE GLOAMING" WAS WRITTEN

## The Romance of "In the Gloaming"

By Myrtle T. Wilkins

IN THE GLOAMING, O my darling,  
When the lights are dim and low,  
And the quiet shadows falling  
Softly come and softly go,  
When the winds are sobbing faintly  
With a gentle, unknown woe,  
Will you think of me and love me,  
As you did once long ago?

In the gloaming, O my darling,  
Think not bitterly of me!  
Though I passed away in silence,  
Left you lonely, set you free;  
For my heart was crushed with longing,  
What had been could never be;  
It was best to leave you thus, dear,  
Best for you and best for me.

AS THE LAST tender strains of the sweet, old song, *In the Gloaming*, died away on the radio, a bright little ninety-four year old lady of the South drew her shawl closer about her shoulders and smiled sadly. "That dear, old song takes me back to my youth as nothing else ever has done."

"You knew the girl who composed the music of the song, did you not, mother?" I questioned.

"I not only knew Anna Portesque Harrison, who wrote the music, and who was a principal in the romance, but I knew her lover as well. It was in my father's home that their meeting, courtship and parting took place."

"Tell me about it again, mother," I begged.

"The song, one might say, was the wreath of sorrow which crowned the romance that ended so unhappily," she began. "It all occurred in the pretty, little town of Marion, which today still nestles among the pine, hickory, oak and sweet-gum trees

that cover the red hills of northern Louisiana. "My father, who was a Baptist minister, moved, in 1850, from Alabama to Louisiana."

"Here mother reached to the table for a photograph. "This," she continued, "is a picture of the home he built for us that same year. What a pitiful, old wreck it is now," as she raised the picture near her eyes for inspection. "Truly time is cruel in its ravages," she sighed. "I am glad to have this recent picture of the dear old place. O that you might have seen the beautiful colonial home we left in Alabama. Your grandmother longed to return to it; but she lived only a short time after our arrival in Louisiana."

"It was in this new home that you met Mrs. Harrison and her daughter, whom we called 'Porter,' were delightful people and valuable acquisitions to our little town. Porter was a merry, brown-eyed girl of eighteen and soon won the hearts of everyone in Marion. The young men especially admired her and enjoyed her company. I can see her now as she played the piano—her fingers flitting over the keys like white butterflies, as she chatted with her admirers and drew them into sparkling glances over her shoulder."

"How did you happen to call her 'Porter'?" I asked. "All copies of *In the Gloaming* that I have seen have given her name as Anna Portesque Harrison."

"Yes, yes," continued my little lady a trifle impatiently. "I have noticed that also. It was someone's careless mistake in the past. Her name was Anna Portesque Harrison. She often made fun of her middle

name, mischievously pronouncing it *Port-wes-quee*. She asked us to call her Porter; but to her mother she was always Ann Porter."

"And what about the story of the song?" I urged.

"I am coming to that," mother replied quietly, as she cast a reproving glance in my direction. "In those days we had more time to enjoy life," she observed. "More time to appreciate nature; more time for friends; more time for love." She sighed and her faded eyes took on a faraway look as she seemed to peer back into the past; they seemed to hold a world of memories in their depths, memories of youth and happiness and, above all, memories of love.

I had not the heart to disturb her reveries; but presently she roused of herself and said smilingly, "Porter was a flirt. She had most of the young men of Marion on her string; but when Miles Goldsby appeared on the scene from a trip to the North, then no one counted but Miles. It was love at first sight with both of them. He was a tall, fine-looking young man, with flashing gray eyes that seemed to devour her with love. But dear! dear! we all knew that he was not the man for her. She was so refined and accomplished."

"Why was he not the man for her?" I queried. "Did he drink?"

"No, I think not," mother smiled. "But he was bold and audacious. His wild escapades were the talk of the town. But Porter loved him nevertheless. There was something in his daring, wanton conduct that appealed to this gentle girl. It was the old story of opposites attracting each other. Mrs. Harrison disliked Miles from the beginning and discouraged his attentions to her daughter. She always remained in the parlor with them when he

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called in the evenings. Undaunted, he began arriving before darkness fell; and it was then, "in the gloaming," that the lovers' sweet hours were spent. Sometimes they sat upon the steps or porch, but more often they strolled among the flowers in the garden until the quiet shadows falling deepened into night. Mother rested her eyes upon the photograph still in her hands. "I can never forget the beauty and magic of those wonderful evenings," she said, dreamily. "The delicious fragrance of the honeysuckle and cape jasmine, the spicy odor of the pines and the low, sweet, lonely song of the mocking bird as he nestled among the leaves—what an atmosphere for love and romance!"

"But when the gloaming turned to darkness, did they still wander in the gardens?" I asked.

"Indeed they did not!" she chuckled. "Just as promptly as it became dark, Mrs. Harrison appeared at the door, calling, 'Ann Porter, don't you think it is time to come in now?' Porter would always answer 'Yes, mother,' very cheerfully, and she and Miles would enter the lamp-lighted parlor where Mrs. Harrison sat with her handwork. Miles, of course, left with her, mother added with a twinkle in her eyes."

She then pursued the tale. "Mrs. Harrison realized that she would have to separate the couple for the sake of her daughter's future welfare and said, 'Miles, you finally had a serious talk with Porter, who

reluctantly agreed that her marriage to Miles would, in all probability, result in sorrow or tragedy. But how could she tell him, being aware of his ardent devotion to her, and knowing also the fierceness of his untamed spirit? It was decided that she must steal away without his knowledge. She and her mother made all preparations for leaving and awaited the day when Miles would make his trip to the North. The day arrived, and during his absence they left for their home in New Orleans, never to return. Miles was near heart-broken when he learned that his beloved, who had been waiting in silence, left him alone, set him free."

"And, mother dear, do you know when the song was written, I asked as our own twilight gathered."

"A few weeks after their return to New Orleans, Porter wrote me that she and a friend soon would have a song published and that it would be entitled *In the Gloaming*. She said that she had composed the music and that her dear friend, Meta Orred, had written the words, following her own suggestions. The song was an immediate success and in fact became one of the most popular of that period when verses, waltzes and a tear in the background, set to tunes rather sweetly sententious, had their vogue."

Mother laid the photograph on the table, and then she sang the song, "And so you now have the true story of *In the Gloaming*."

## FIFTY YEARS AGO THIS MONTH

Karl Meix, one of the most gifted of those great musical pioneers who laid the foundations of American art culture, contributed to *The Etude* this series of nuggets of educational wisdom:

"Make your pupils think! That is worth more than stating a thousand facts. It is better than many lessons committed to memory."

"The reason why many pupils fail to succeed is because they never make an honest effort at succeeding. Those who do not try to succeed do not deserve success."

"The teacher who feels not honored by the profession he follows is very likely no honor to his profession."

"Instrumental music is the highest development of the art. It is absolutely royal music. On the other hand, vocal music is a combination of two arts. Hence it has very often two aims, despite the fact that poetry and music are said in song to have been fused into one."

"Seriousness is the soil on which grows

the rich harvest of true artistic success. Our own heart, and to beautify your own heart in order to make this world more beautiful for others."

"Some musicians seem to fail everywhere; hence they constantly complain of the hardness of fate and the treachery of the world. Let us remember that stones float along. The world does not toss stones about, only windy footballs are kicked around."

"Have respect for him who does well within his power, and does all that lies within his power."

"Encourage those who cultivate the beautiful, for their number is small when compared with the millions that are sadly in need of its benign influences."

A workman's tools should be always in a condition for immediate use. So should the teacher's mind be kept sharp and active, by study of art and literary works."

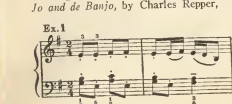
## The Road to Correct Fingering

By Gladys Hutchinson

IN ELEMENTARY pieces the hands usually find over the keys so nicely that after careful study and practice the piece will "just go."

And if the piece will not "just go" after a reasonable length of time what is the common difficulty?

Fingering! Strangely enough pupils make simple things difficult. This is especially true in working out the bass line in the little piece, *Jo and de Banjo*, by Charles Kasper.



All pieces should be analyzed in this manner.

One of the best musical releases

is to stand up straight and then to drop from the waist as though you were dead

and could not hold yourself upright. Drop until you feel all your weight dropping out of your finger-tips. This rests

"The surest way not to fail is to determine to succeed."—Sheridan.

## Why Every Child Should Have A Musical Training

By Julia A. Fitzpatrick

(One of the letters which just missed winning a prize in our recent contest under the above heading)

THE PREVALENCE of unhappiness among the adults of today is due to self-suppression. This condition is directly traceable to the false educational standards of our good American fathers and mothers, who in their anxiety to have their children taught to do one thing or another, have suppressed the child's natural genius may appear, to whom music will be the magic key, not only to a spiritual treasury but to a material storehouse as well. Now to the majority of children, a musical education will be not a means of securing material riches but a means of attaining happiness, by furnishing them with a vent for emotions which the routine of modern business and professional life will force them to suppress. They may find this emotional release either in their own musical ability or through

their power to appreciate music as interpreted by someone more musically gifted than themselves. Of course a musical education is not essential for attendance at a concert. But it is the musically initiated who attend concerts. The musically initiated, who hear the music of the orchestra. Jazz may be music; but it is the music of restlessness, and restlessness and happiness are as far apart as hell and heaven.

In addition to being an instrument for happiness, a musical education is a moral safeguard against the dangers of adolescence. It gives vent to emotional energy which must otherwise be pent up within the restless breast of youth. And it is the emotionally suppressed youth who runs amuck, not the youth who finds ample scope for the employment of all his energies.

Thus, in order to equip him to cope with the conditions of modern life, which militate against his happiness and moral stability, we must give every child a broad education which will allow normal expression to all his energies. In such an education music must of necessity play an important part.

## Short Cuts to Easy Practice

By Gwendolyn Shipley

TOO OFTEN a piano student counts the hours he spends practicing as so much unaccounted-for time. His fingers are too hot or too cold, or they are stiff, or he is tired and nervous.

There are methods of overcoming many of these difficulties. If the student will look upon practice hours, the hours in which work is to be conquered in the most comfortable manner possible. So simple a remedy as a scrubbing-pad from the ten-cent store may be all that is needed.

Good health, of course, is the basis from which to start. Plenty of fresh air, nourishing food and sleep makes the well-known essentials for health, and for the "relaxed control" on which there is so much philosophical discussion.

### Relaxation Periods

THE RESTED PIANIST is the alert one. Alertness must be maintained if practicing is to be more than mere repetition of notes. If the student is comfortable, he is likely to be attentive to his work. One of the most readily available means for insuring comfort is the single ten-cent scrubbing pad. My friends laughed when I got mine, but they were soon emulating me.

When with a comfortable seat, the student is likely to become fatigued after he has been working for awhile. Whether he practices one hour or more, he should stop every half hour and rest for five or ten minutes. In my own practice, I have found lying on the floor and looking at the ceiling restful for both my back and eyes.

Deep breathing is also a good fatigue remedy. One of the best musical releases is to stand up straight and then to drop from the waist as though you were dead and could not hold yourself upright. Drop until you feel all your weight dropping out of your finger-tips. This rests

you; and when later you come to *pract* passages, you will get a full use without a harsh criticism. The shoulders, instead of the wrists and fingers, will carry the weight.

Fixed attention to music is a thing to resist them, but another extremely useful exercise is rolling them. Rotate them a far around as you can. Look on the corners, up above, down below, behind, in the evenings, when his none too congenial duties were done, he would sit at the piano and play himself into that state of mind where the present did not count and all the things he had wanted and missed became reality. Adam Liszt felt himself very much of a lost artist.

And then the thing happened, exactly as one might read it in a book. Adam Liszt had been playing a concerto by Ries, and six-year-old Putzi, playing by his mother's side, had suddenly let fall his morsel and listened with curiously intense rapture. Afterwards, he had rushed from the room and walked moodily by himself in the garden. The next day, they found him singing the entire concerto through, although he had heard it but that once. Adam and his wife were amazed. It was one thing to talk about a "musical child," but this having of one—what a difference!

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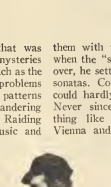


LISZT AT THE AGE OF TWENTY-FIVE

## The First Love of Franz Liszt

Fifth in the Series of Romances of the Great Composers

By Stephen West



LISZT AT EIGHTEEN

IN SEPTEMBER of 1827 Franz Liszt, within a month of his eighteenth birthday, hired a plain little flat in the rue Monthon in Paris, furnished it with a simplicity that verged upon bareness, and set about finding music pupils in order to support his mother and himself. As a first gesture to his new sense of manhood and responsibility, he sold his magnificent concert grand piano and had the proceeds by as extra cash. "Le petit Liszt," as all Paris knew him, was now a man.

The eighteen years that lay behind him were already something of a legend. Vienna, London, and Paris had rung with acclaim for the prowess of this child virtuoso, whom his intimates called "Putzi." And while the world marveled at his performances, Putzi himself had twice fallen gravely ill of emotional overstimulation from a religious enthusiasm that amounted to raptures and ecstasy and that was always to be part and parcel of his art.

His father used to say that he came by a harsh criticism. The shoulders, instead of the wrists and fingers, will carry the weight. Fixed attention to music is a thing to resist them, but another extremely useful exercise is rolling them. Rotate them a far around as you can. Look on the corners, up above, down below, behind, in the evenings, when his none too congenial duties were done, he would sit at the piano and play himself into that state of mind where the present did not count and all the things he had wanted and missed became reality. Adam Liszt felt himself very much of a lost artist.

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For nearly four years, then, "le petit Liszt" rocked the musical world of France and England, playing, improvising, composing, living in style, and feeling all the while that he ought to be doing far greater things than this hateful business of traveling around and showing off, like a trained bear. Deeply religious, he dreamed of talking holy orders and consecrating his life to God. He was dissuaded from such a step on the grounds that God had manifestly destined him for art. Then, he declared, he would not merely practice but also the peace of mind to write truly great music—like Beethoven's. To show up the emptiness of public taste, he once announced that he was going to play a sonata by Beethoven, but played something of his own instead. Nobody knew the difference. He fed on that episode and hated his showy improvisations. Finally he worked himself into another of his nervous breakdowns. His father took him off to Boulogne, to be cured by the sea. There the unexpected happened again. Putzi grew well, but Adam

Putzi was ten years old and he had definitely arrived. Everybody was talking about him, acclaiming him, making much of him. Word of this new genius reached even to Beethoven, dead, broken, and "out of style." He took little stock in the rumors; people always went wild over what was new, and performing brats made him sick. At first, he refused to go to hear the boy, but curiosity finally got the better of him and he went.

**Beethoven's Accolade**  
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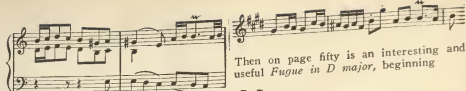




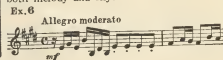


may be easily handled by a well advanced student.

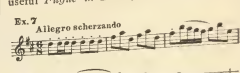
In "Edition Peters, No. 214" is another attractive "Suite in A minor." From this the *Sarabande*, *Menuet*, and *Gigue* may be used. The *Gigue* is particularly effective.



In "Edition Peters, No. 216" are two brilliant numbers. The *Capriccio in E major* is rather long but is fascinating, in both melody and rhythm. It begins



Then on page fifty is an interesting and useful *Fugue in D major*, beginning



Examples like these could be continued

## Stamps for Success

By J. Lilian Vandevere

IN MARKING MY PIANO pupils' work gummed stickers of every conceivable style had been used. Gay dots had signified good playing. Stars in varying shades and degrees of magnitude had marched around the individual scale cards. Gold stickers had blazoned forth the triumph of memorizing accomplished. For perfect lessons the calendar had been followed with divers colorful seals, from grinning Halloween pumpkins to fluffy Easter chicks.

But now the older children had grown beyond such recognition of their efforts. Junior High School kids and silver stars did not seem to mix, and something must be done about it. Definite marking is a tangible, visible record; parents expect it, and it is a great incentive to pupils; so it must be done, but how? Then, one day, while idly turning over a rubber stamp reading "First Class Mail," the inspiration came. Stamps it should be!

Fortworth we mapped out our needs, organized our ideas, and hunted up a place where stamps were for sale. For \$2.95 we secured an outfit that will last indefinitely, and add new zest to the pupils' work. Already the children's reactions have convinced us of the wisdom of the plan, and its great value in the business part of teaching, which is—keeping the pupil interested.

The sight of the stamps and the pad intrigued the young folks at first. A few helpful played a piece from memory, and looked inquiringly to see what was to hap-

pen. I took her music, and stamped neatly on the right hand corner of the cover

**MEMORIZED.**  
A red inkling pad was used, and the word one who was used, and the word this pupil is a quiet child, not given to raptures, but the swift smile, and the sparkle in her eyes showed her appreciation.

For the Class Too

THEN CAME THE class lesson. The one who was soloist for the day did his best, and retired to his seat, awaiting criticism. Nothing was said. Instead a stamp was produced, inked deliberately, and his music marked.

**PLAYED WELL IN CLASS.**  
Proudly he turned the page for the inspection of his curious classmates. Admiring exclamations gratified his soul, and gave the writer a glow of satisfaction at the way our scheme was appealing to the youngsters.

We went on to checking the written home work for the day. Our well intentioned, hastily written 100's in red pencil had been accurate, but no great ornament to the page. Now we went briskly among the group, and on each correct paper we left a stamp.

100

A trail of pleased murmurs sounded in our wake.

Next came sight reading, and we took

turns going through the new work for the day. The pupils hardly expected any more new items to appear, but there still remained a trump or two to play. On the main page being used for ensemble work each pupil's name had been written. After the sight reading was over, each name deserving it was given this stamp

**SPLINDID SIGHT READING.**  
There it stood right beside the name, a plain and definite record of work well done. Those who had not received it wore expressions that combined chagrin and high resolve. Such a simple way of focusing attention more firmly, and bringing each pupil up to his own best work!

Eventually there came a day when a certain private lesson was beautifully done. The technic was perfect, the memorizing accurate, the review work vastly improved, the new work done carefully and artistically. Instead of marking separate items in this most satisfactory lesson, we put at the bottom of the page in the lesson book this all inclusive and significant stamp

100 LESSON

Could more have been said? In my mind's eye I could see Daddy being shown that high mark. Visiting playmates could be seen gazing respectfully at such indisputable evidence of musical accomplishment. Outsiders who see music stamped in this manner cannot but gain an impression that the teacher watches for and expects good

almost indefinitely. A few dollars spent in acquiring some of the less known volumes of Bach and a few hours given to their study will bring a rich return to the ambitious piano teacher. An advanced piano student may well afford to give a portion of at least two of his study years to the Bach repertoire outlined herein. Then, with ears, brain and hand coordinating, and with a ripe musicianship, he can begin the "Well Tempered Clavier" with the assurance that he is in many ways fitted to cope with its difficulties and that, in a measure at least, he can understand its deep musical thought. He then will find Bach an unending delight.

work, and recognizes it, when it is given. Who knows, other pupils and parents may become interested in a studio where such a method of marking is in use.

Not To Be Missed

ONE pupil brought to a private lesson the piece she had forgotten to bring when playing it in class. "Please stamp my piece 'Well Played in Class,'" she said. "I like these little red marks!"

At the closing recital, it is a desire to make awards for outstanding work all these various credits may be counted up and the teacher knows exactly where each pupil stands. The marking is unique, colorful, and permanent. It has the dignity of being "ready-made," and not an amateur make shift. Busy parents who cannot come to the studio are glad to see understandable marks that show plainly how a child progresses musically.

The stamps can be made up to one's individual order. There is a wide choice of designs, style of type and size of letter. Additional captions and different ideas can be worked out as occasion requires. The stamp pads come in various colors, so it desired the figure 100 could be stamped in red ink and the words in green, purple, blue or black.

Five stamps, a pad, and a bottle of red ink, all for less than three dollars, and enthusiasm is already running high. Is it any wonder that we have adopted as a slogan, "Stamps for Success?"

## Developing Interest in Practice

By Carl W. Grimm

THE STUDENTS' best incentive is the knowledge that practice will actually produce results. Remember the old Latin proverb, "*Exercitatio optima est magister (Practice is the best master).*" Do we believe that lack of interest is incurable. Even Paderewski, as a boy, was fond of music but cared little for preparing his music lessons or for playing scales. At twelve years he did not show any great promise, and some of his teachers thought little of his talent. But something happened that aroused his ambition, and he began to apply himself assiduously. Eventually he became one of the most famous pianists of all history. Paderewski, himself, remarked that his success was due one per cent to talent, nine per cent to luck, and ninety per cent to patient and painstaking work.

Fix Early Habits

THE HAPPY DAYS of youth are naturally easy-going and carefree. The young, being inexperienced, must learn

caution and the avoidance of undue haste. They should be taught the useful employment of time and energy. Habits of work have to be developed, and also methods of arranging the material in order that they derive the maximum good from their study.

But merely telling these facts is not teaching them. The teacher must from time to time recall the pupils, in order that they impress upon his mind the best way of doing the work.

Teach him caution. This requires the use of his eyes and ears. Insist upon correct rhythm, no matter how slowly the passage is taken. If necessary, demand counting aloud; so long as this confuses the pupil, you can be pretty certain that he is partly indolent and not sure of the time values and rhythm, and prefers dawdling along. Time is the backbone of music. The habit of rigid self-discipline begins with playing in correct time, insuring accurate brain and muscle operations.

Take a passage of eight or sixteen measures; and have him observe every detail as

regards notes, time and fingering. Then let him select the mounting peaks of difficult places and play each of them ten, twenty or more times until he has mastered them. It is said of Paderewski that even when he was acclaimed a virtuoso, he would play single passages two hundred and fifty times without stopping. This is one portion learned perfectly, rather than as many parts of the piece done tolerably.

One Thing at a Time

ACCORDING to this plan the pupil's large phrase, concentrated upon one particular playing, eliminating all haphazard ways and determination, and realizes that he is utilizing the time properly. Intent upon one thing, he really accomplishes something, he will not think of watching the clock.

Remind him always to breathe properly, which is as important to the pianist as to the athlete.

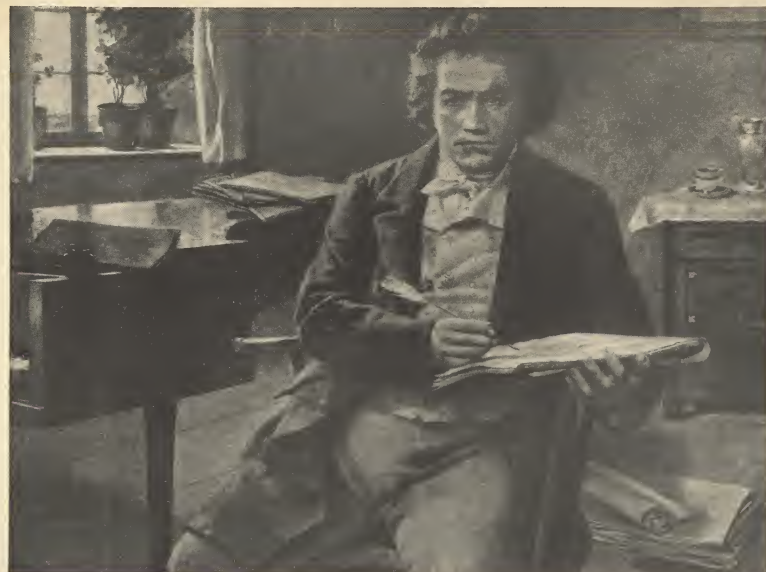
Success in study involves a well-planned schedule, allotting the time and task of

each day in the week. At home the student should have a quiet place for study, proper light. The room should be properly ventilated, and heated in winter.

Studying music in this fashion will quicken the mental powers, compel accuracy, and develop the student's discipline of character. The student's last incentive is the knowledge of what practice will actually produce in results. Remember the old Latin proverb, "*Exercitatio optima est magister (Practice is the best master).*"

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The prophet in music is the composer. His evangelist is the performer. The partnership is akin to that of the brand and the influence which actors and managers have on the prevailing taste of the theatre is exactly paralleled by the power of the executive musician in affecting the future of music—George Dyson in "The New Music."



BEEHOVEN IN HIS MUSICAL PRIME  
From a Painting by Eckstoot

## Sources of Beethoven's Inspiration

by Edouard Herriot

FORMER PREMIER OF FRANCE

From M. Herriot's remarkable work, "The Life and Times of Beethoven"

PROBABLY the most voluminous of the early works on Beethoven is that of the American, Alexander Wheelock Thayer. This great book still remains one of the finest achievements in musicology, can be credited to our country. It has remained for an amazing Frenchman, M. Edouard Herriot, former Premier of France, to write the most critical appreciation of the great Teutonic master. Not even the splendid works of his compatriot, M. Rolland, can equal the incomparable touch and the rich scholarship of Herriot. This momentous book concerns itself with Beethoven as a creative genius, but it does not fail to look into the astonishing personal traits of the man. It is therefore a most readable book in every respect. The mature judgment of the author, his sensitive penetration, his sympathetic but tempered understanding make this work a real revelation to the reader. That France should have a statesman capable of writing with such authority and ingenuity upon a subject which is purely artistic, is a splendid tribute to the culture of the country.

Sources of a Great Poem

THIS POEM has its history. Financially pressed at the time that he was writing "Don Carlos" Schiller founded a magazine. The first number, which bears the date of March 1785, contains the first

Through the publishers (The Macmillan Company) we are privileged to present here a part of the chapter upon "The Man: His Inspiration." Herriot points out that Beethoven was virtually self-taught in all but his crafts of music. By means of wide reading and association with men of erudition, he became surprisingly well ac-

quainted with certain classical works. His friend Schindler was continually advising him to avoid being directly influenced in his music by outside influences of a romantic nature. On the other hand, Beethoven rarely wrote anything which was not inspired by outside influences. All of the great poets he read moved him, as he was likewise moved by nature. Homer, Plutarch, Klopstock, Ossian (Macpherson), Matthisson and Gellert were among his favorites. Schiller and Goethe, however, influenced him more than all others. Of them Herriot writes as follows:

From Schiller, Beethoven borrowed primarily, to immortalize it, the poem *An die Freude*, published in 1785 in the second issue of *Thalia*. He probably had become acquainted with his work in Bonn, at the home of the von Breunings with Eleonora.

He found in his embarrassment and his troubles, Schiller received some encouragement from Gottfried Körner; this was the beginning and the basis of an enduring friendship between the two men. A short time later the poet was kindly received by the Duke of Weimar, Karl August, and obtained a court post from him.

"At Mannheim, he had been in love with Charlotte von Gatheim, the wife of an officer who had served with France in the American Revolution. Upon leaving to enter the service of Karl August, Schiller wrote a letter to his Leipzig friends, which in certain respects recalls the Heiligenstadt Testament. 'I write to you in the inexpressible anguish of my heart . . . For twelve days I have carried about with me, as it were, a resolution to abandon this world. Men, all my family, the earth, the sky, are loathsome. I have not a soul here, not a single one, to fill the void in my heart; not a friend . . . Oh! My heart thirsts after new sustenance, better men, friendship, affection, love . . . I shall never again be happy.'

In April, 1785, Schiller left Mannheim for Leipzig; then, in the middle of the summer, he went to rejoin his friend Körner at the village of Götting. Here it was, in voluptuous idleness, that he composed

of the drama on which he was working, as well as a partial translation of "Jacques le Fataliste." Unfortunately Schiller also included certain criticisms against the performances given at the theatre, which were so badly received by the public that the writer's continued sojourn at Mannheim was made impossible. In the

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"The Life and Times of Beethoven" by Edouard Herriot. Translated by Adelle Mitchell and William J. Mitchell. Published by The Macmillan Company.



and the youthful Minna. We believe that the strophe should be interpreted thus: 'You to whom I have fallen from the sky, you of being a friend to a friend, you who have acquired a beloved companion, mingle your joy with ours!' But the chorus expresses a general thought: Let all who inhabit this great terrestrial globe render homage to fraternity! It guides us toward the stars where the throne of the unknown is erected. Let all creatures drink with joy from the breasts of Nature. Let all the good and all the evil follow her path, strewn with roses. She will give us kisses, wine, and will be a proven friend until death. Pleasure is the share even of the worm, and the cherubim are standing before God.

"Schiller, who had contemplated becoming a clergyman, submitted to the mystic inspiration of his mother; he never forgot the story of the disciples of Emmaus. At the dual military school, Karlsruhe, he nurtured himself on Klopstock and the *Messias*. Then he wrote *Die Räuber*; dating history in terms of our own national events we tend to forget that such a work was also revolutionary, appearing as it did four years before the publication of *Die Affäre Frede*, and in the same year in which Schiller assembled his first lyric efforts in an *Anthologie*. Had not Schiller expressed in *Die Räuber* ideas he, compelled to leave from Stuttgart? He is to be found again with all his independence of judgment in his *Fiesco*.

#### The Heart Speaks

"SCHILLER REMAINED loyal to his opinions when he wrote his masterpiece, *Die Jünglinge*, in the form of a letter to Nature (*Die starke Feder in der ewigen Natur*). This Joy that he enlivened might very well be called Life. It is the power that quickens seeds, that scatters the stars about the firmament, that attends heroes and sustains martyrs. The writer's enthusiasm indulged in every freedom of expression: 'On the radiant hills of faith one sees floating the banners of Joy, through the wilderness of darkness of coffin one sees her standing amidst a choir of angels.' *Aus des Glaubens Sonnenberg*. *Sieht man ihre Fahnen wehn, Durch den Kist gepengter Särge*. *Sie im Chor der Engel stehn*.

"The chorus thus bids man to suffer with courage, in the hope of a supernatural recompense. 'Let us be hated, let us be persecuted! Let us forgive our mortal enemy! Let no tear burden his heart! Let no remorse consume him. Let us destroy our book of debts (*Unser Schuld buch vernichten*)!'

"Courage and strength in bitter suffering! Aid whenever innocent weeps! By the sworn promises of faith eternal! To friends and foes, alike the truth! A manly pride before the throne of kings! In the magazine *Tyranis*, the work ends with the following stanza: 'Deliverance from the chains of tyrants; magnanimity even toward soldiers; hope to the dead of the dying; forgiveness on the tomb; even the dead be living! Brothers, drink and sing together: May all sinners be pardoned and let hell be more!'

"Beethoven never ceased reading Schiller. In memory of his friend Wenzel Krumpholtz, who died in May, 1817, he set to music *Geung der Mönche* from 'Wilhelm Tell.' But in 1818, Schiller's *Die Räuber* produced the first and most profound impression on him. Julien Tiersot mentions a letter of January 26, 1793, in which a citizen of Bonn, Friedrich Schlegel, presented Charlotte Schiller that the young Beethoven proposed to set to music this ode written by her brother.

#### The Gods in Converse

"DID GOETHE'S influence work more slowly? "Because Beethoven did not meet his idol

until somewhat later, in 1812 at the baths in Teplitz, one might be led to think that the strophe should be interpreted thus: 'You to whom I have fallen from the sky, you of being a friend to a friend, you who have acquired a beloved companion, mingle your joy with ours!' But the chorus expresses a general thought: Let all who inhabit this great terrestrial globe render homage to fraternity! It guides us toward the stars where the throne of the unknown is erected. Let all creatures drink with joy from the breasts of Nature. Let all the good and all the evil follow her path, strewn with roses. She will give us kisses, wine, and will be a proven friend until death. Pleasure is the share even of the worm, and the cherubim are standing before God.

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"In spite of the fact that Goethe appears not to have understood all the innovations and all the mighty power of the composer of the string quartets, in spite of the fact that he did nothing to assist him, Beethoven never neglected an opportunity to assert his veneration for the author of *Faust*. 'What an influence he has had on me!' he declared in 1822 to Friedrich Rochlitz. 'I would have gone to my death to defend him.' Since the summer of 1812 at Karlsruhe I read him every day—when I read, he has killed Klopstock for me. . . . No poet is set so easily to music as Goethe. And, moreover, I do not write songs readily.' The Leipzig editors made him a proposition through Rochlitz to compose a score for *Faust*, and we can conclude that he would have accepted this offer had he not been, at the time he received it, engaged with his 'Ninth' symphony. 'Ha!' he exclaimed. 'That would be a great work! Something might come of that!'

#### From Diversity Devotion

"IT IS VERY EASY to see what separated the great Goethe and Beethoven. Two completely different childhoods. Not far distant from the village of Bonn, where Ludwig had early learned to know nature, Wolfgang grew up in easy circumstances under the tender care of a charming mother, in all the luxury that a mid-

"Norteborn and Grove credit G. A. von Helten with this poem—Friedrich A.

die-class, affluent, strictly ordered family could provide. The University of Leipzig, could fledge the most celebrated writers in the salons. . . . The young student whom no times that the musician had long ignored him. This would be wrong. From his childhood, the young Beethoven had been influenced by Goethe. In the chronological catalogue of his works is listed, from the year 1789 or 1790, a song, *Der einmal ein König*. Shortly before 1800, the song, *Greis's Warnung* (*Mit Liebelich*) (No. 4 of op. 75, published in 1810). These three songs composed on words of Goethe three songs which remained uncompleted. *Neu Liebe, neues Leben* (*Love, New Life*), *Wachselnd zum Tausch* (*Love, Varied for Dancing*), and *Nike des Geliebten* (*Near Dancing*). After 1800, that is to say, following the 'First Symphony,' he wrote a melody with variations for piano, four hands, on Goethe's *Ich denke dein*.

"In 1808, in the same year that he finished the 'Fifth' and 'Sixth' symphonies, he conceived four songs for soprano and piano, accompanying on Goethe's *Schönheit*. Two years later, while working on the music for *Egmont*, he borrowed no fewer than nine subjects for songs from the poet. It was his brief affair with Bettina Brentano that inspired the desire to meet the great writer, whom, through her, he addressed with the greatest of respect. He was evidently very anxious to learn Goethe's opinion of him.

"Goethe's musical adviser was, as we know, Karl Friedrich Zelter, with whom he engaged in a copious and interesting correspondence. Zelter, who moreover knew and admired Beethoven exceedingly, directed the singing academy at the *Liedertafel* of Berlin. It is indeed a curious story, this of a man's son, who as a youth plied his father's trade, and later exercised so great an influence on the development of choral music in Germany. Goethe preferred his melodies, his *Lieder*, his quartets for male voices, to all other musical compositions.

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"Les choses nous sont plus chères, qui nous ont plus coûté," is the way that the French philosopher, Montaigne, had of saying that we value most those things which have cost us most. All of your sacrifices for your music must add surely to your future happiness.

ceed in what I undertook that was beyond my powers, and to deserve what I obtained without meriting it!"

#### The Star of Destiny

"BY THIS DEFINITION Goethe approaches the Napoleon from whom Beethoven received the benefit of the principles of the Revolution; whether he admitted it or not, the writer prided himself on assuring, through his prestige, the security of a city filled with field marshals; the respect with which he was addressed flattered him; how could he resist the honor of dining at the home of the French minister of foreign affairs, or of being received by an Emperor who had read 'Werther' seven times? But let us not disparage him, Napoleon was for him Law, and even in his compatriotism, Goethe directly upon an instrument to which he has given long years of study, projecting his message directly to his audience. The conductor works indirectly; that is to say, no message of his can reach his audience except through the men whom he directs. His instrument is not a keyboard or a set of strings; it is a group of living, thinking human beings. Consequently, to reach his audience, the conductor must first reach his musicians, conveying his musical meaning to them, moulding them, as it were, in harmony to his own musical thought. Therefore musicianship, as such, becomes only one of the necessary requisites to conducting."

"The other requisite is a sort of musical generalship, the human power to lead other people in a harmonious way. Thus it becomes evident that not every musician can be a successful conductor. We all know that there are people with a fine sense of the theater, who never can become great actors because they lack that certain indefinable personal magnetism which alone can project a personality across the footlights. Similarly, there are fine and sensitive musicians who, for the same reason, never make outstanding conductors. It is well, then, for the ambitious young conductor to take careful note of his personal powers, before venturing into the arena of these personal powers—or the lack of them—may be largely responsible for his future success or failure."

"I do not wish to be discouraging in saying this, but I do want to be fair. And it certainly would be less than fair to tell you that, by practicing this or studying these or those books of human sciences, he can reach the heights of human wisdom, or that of a woman or that of a man. When the composer of the 'Mass in D' called to him in his distress, Goethe did not hear him."

#### We Read His Heart

"TO COMPLETE our understanding of Beethoven, his character, and his inspiration, it is indispensable to read the *Staatsbibliothek* of Berlin, the famous *Conversation Books* in which, from April, 1819, are written the remarks of the interlocutors, and sometimes those of the master. Schumann, in 1845, sold the one hundred thirty-seven books of course paper which Walter Noll undertook to copy (the first volume was published in 1922). Our reaction to these papers is that provoked by an examination of the composer's personality, written notes, very difficult reading, rapidly written notes, very often by abbreviations and ellipses in the conversation. With the assistance of Lachmann, we in turn undertook an examination of the papers. Karl, the youngest nephew, enters the scene. From the first pages of the first notebook we see Beethoven, preoccupied with finding the best boarding-school for his nephew, and with securing for him various pieces of furniture of which he had need. We follow the poet musician's activities. He presents himself at the home of the Archduke Rudolph to call

(Continued on Page 447)

# The Secrets of the Conductor

By Fritz Reiner

CONDUCTOR OF THE CURTIS INSTITUTE ORCHESTRA AND THE PHILADELPHIA OPERA

An Interview Secured Expressly for

THE ETUDE MUSIC MAGAZINE

By ROSE HEYLBUT

inborn voice and talent, there must be built a bulwark of artistic completeness. Similarly, while the conductor needs, first and foremost, a leader's personality, he must also be a great deal more than simply to be a personality.

The conductor's great task is to make his very complex human instrument serve the cause of music in a worthy way; and, in order to achieve this, he must devote long, arduous years to the perfection of his art. He must know what he is about, he must be utterly familiar with the rules of his craft and with the peculiarities of that human instrument upon which he plays. Thus the conductor may be defined as a general, a leader, who is at the same time a thorough practical musician and a skilled psychologist.

The young conductor must first possess and then perfect a recreative imagination. He can transmit his conception of the music before him, to his living instrument, only after it has taken definite form within his own mind. The two vital steps in conducting are always a personal and imaginative preparation, followed by a practical realization, a realization which the public sees in terms of gestures and batonstrokes, but which the conductor himself regards as expressing his personal version of the music as played by his orchestra. This practical realization of his ideas, then, involves the technique of the baton; and this certainly can be learned. But the point is that the technique is an effect and never a cause of musical directorship. The soul of conducting reflects those inborn qualities which, fortunately or unfortunately, cannot be acquired by mere study alone—dynamic personality made up of emotions, actions, reactions, and creative imagination. To put my ideas into the modern terms of radio, only he who can discover the secret emotional meaning of a masterpiece, and can then transmit it without static or interference, through the human microphone of his personality, to the amplifying orchestra, is worthy to be a conductor.

#### The Conductor's Education

I HAVE SAID that inborn qualities rank before studied science in the building of a conductor, but we must not overlook the purely technical elements of the art. Conductors can and should be trained before they appear on the podium to guide one set of people (the orchestra) for the enjoyment of another set of people (the audience). There is, of course, a teachable science of conducting, just as there is for all the arts. Of basic importance is a thorough knowledge of the technique of composition. Even if a conductor never creates a musical work of his own, he should be as familiar with the craftsmanship of composition as any composer. Only in this way will he be able to see clearly into the meaning of the works before him, or even to arrange or cut them, as circumstances may require. He must have a complete knowledge of harmony, theory, counterpoint, and musical form, as well as of musical literature and the culture of the times in which he is working. He must start out with a clear idea of what music is. How would you define music, from the viewpoint, of course, of the professional

musician? It is more than notes, more even than emotions. It is certainly more than a job. To me, the most satisfactory definition of the term, given by a learned Frenchman of the eighteenth century, who said that music is "the art of thinking in terms of sound." That is precisely what the conductor must accustom himself to do; he must learn not merely to reproduce notes, but also to think in terms of sound. It is not necessary at all. The candidate is asked to identify these isolated measures of music; and, if he fails to do so correctly, this is taken as evidence that he is not properly conversant with standard musical literature.

When students have completed a course under my direction, any one of them can perform before an orchestra; they never have seen before and conduct correctly a new piece at first sight, without verbal explanation, and by means of only manual technique. Of course such a performance will not offer the highest interpretative skill; that requires deep study of the score; but it will be correct, intelligent, and followable.

What, then, is the pure technique of conducting? The conductor has three means

FRITZ REINER



I have been often asked for an opinion of the conductorless orchestra, that is, a group of trained musicians playing the notes of a score without any leader at all. Well, I think it an excellent plan—except

portant as they are, stand simply as auxiliary aids. They are not a complete sounding out of musical depths. For that, a thinking feeling leader is needed.

The basic training of the operatic con-

content of the music is a helpful guide, and precisely here it is that the study of composition and musical form is necessary. The conductor must hear the music before him,

- (4) Why should the conductor have mastered the details of composition?
- (5) What three mediums are at the service of the conductor?

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# Musicians and Their Food

By Herschell C. Gregory

MANY OF THE STORIES told concerning famous musicians relate to their tastes for food. The coffee houses of Vienna as well as a large number of other European restaurants have been the scenes where some of the leading composers have congregated and have seen the creation of a number of compositions. No one can question that a large amount of the German music has been composed with a stein of beer nearby, while mention of Grönung wine may be noted in various biographies of the masters. Beethoven, Schubert, Brahms, and Johann Strauss, composer of the *Blue Danube Waltz*, patronized the cafes, and the ideas for many of their works, if not the compositions themselves, were jotted down in these surroundings.

Handel was somewhat gluttonous, not only in the amount he ate but also in the way he ate it. He had a large body which required large quantities of food; and his mind, by its manner of working, seemed to exhaust quickly the physical reserves of the body. He must be recognized as a heavy eater, rather than a hearty one, and tradition tells us that he was by no means a silent one.

Gluck composed at a piano on the top of which stood several bottles of wine from which he freely partook while writing his works. When asked to name the three things he liked best he replied, "Money, Wine, Fame. Money buys me wine, wine helps me to compose, and composing brings me fame."

Papa Haydn no doubt had food in mind when he wrote the "Farewell Symphony," as it would give his men an opportunity to return to their homes for a vacation and domestic duties. In three days I lost twenty pounds in weight, for the excellent Viennese food is far away. "Ah, yes!" I said to myself, while I was compelled to eat a slice of cow, half a century old, instead of delicious beef, old mutton with mushrooms, instead of ragout with forcemeat balls; a roast tongue as leather instead of Boleman pheasant; a coarse salad, instead of sweet delicious oranges; dried-up apples and nuts, instead of pastries. "Ah, yes!" I thought, "If I only had some of those delicacies I could not manage to consume in Vienna!" Here at Esterhazy nobody asks me, "Will you have your chocolate with or without milk?" Do you prefer your coffee black or with cream? What can I offer you my dear Haydn? Will you have a vanilla or pineapple ice?" If only I had a box of good Parmesan cheese, especially on fast days to help down macaroni and spaghetti!

## Kitchen and Composer

BEETHOVEN'S TROUBLES with his cooks are well known. On more than one occasion he played attendance on his cook and host, much to the repugnance of his guests. Fish, especially trout, was his favorite dish. He liked to be invited to a meal and often sent a portion to some of his friends. An Austrian egg dish of which one of the main ingredients was a dozen eggs, roast veal, macaroni with Parmesan cheese, and Veron sauce; these were some of the other delicacies he enjoyed. As a child he liked eggs raw; and on one occasion his landlady became much

concerned about the small number of eggs her hens had suddenly decided to produce. Young Ludwig was found in the hen coop; and on being asked what he was doing there, replied that he was after his handkerchief which his brother had thrown among the hens.

Beethoven despised gluttons and once remarked that if a man spent overmuch time at eating he was scarcely above the level of the beasts. At breakfast he drank the coffee which he carefully prepared himself, and some remnants of the midday meal. His habit of working, seemed to exhaust quickly the physical reserves of the body. He must be recognized as a heavy eater, rather than a hearty one, and tradition tells us that he was by no means a silent one.

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BRAMHS HAS HIS COFFEE

## A Bird Fancier

ROSSINI WAS BORN a gourmet who compared the full stomach to the triangle of pleasure and the drum of joy. The stomach empty he compared to the lassoon growing its discontent or the piccolo expressing desire in shrill tones. He had greater pride as a salad dresser than as a tune frinker, and his friends often found him in his bedroom surrounded by saucers. When very busy Rossini lived on bologna sausage. He is said to have remarked that a turkey is a disappointing bird—too big for one, and not big enough for two. His ideal party at a meal was two, "when it's turkey," himself and the birds; three, "when it's chicken," himself and two birds. "To eat, to love, to sing; to digest; these are in truth the four acts of the comic opera we call life," was one of his favorite sayings. Rossini could write best when he was under the influence of Italian wine and sparkling champagne.

Moschesles was fond of oysters and figs; and in one instance he won an oyster eating contest from a friend by making such funny faces at him that he had to laugh. Donizetti was a confirmed coffee drinker and no doubt shortened his life by this indulgence. He would work through the night, taking cup after cup of the beverage. Schubert often went hungry; and while a student in Vienna he wrote to his brother, "You know by experience that a fellow would like at times a roll or an apple or two, especially if, after a frugal dinner, he

has to wait eight hours and a half for a meager supper. Berlioz ran short of money during his first summer in Paris and took his meals, which consisted of dry bread with raisins, which consisted of dry bread at a statue. He was happy, however, for he was young and alone with his thoughts and ambitions.

Mendelssohn was a hearty eater who looked on food with high spirits, and no thoughts of dieting ever entered his head. When in a particular country he ate as the people of the country ate. He was especially fond of the bread and butter puddings of England and of German sausages. Carelessness in cooking made him angry. At home, abroad, with friends, or traveling alone, Mendelssohn was a l w a y s speaking of his food. In a letter from England he writes, "You cannot think how kind the English people are to me. As I cannot do justice to books, and am not allowed to eat meat, they load me with fruit and all kinds of sweets. Yesterday a great hamper arrived; and on the top there were splendid flowers under which lay a large pheasant, under the pheasant, a quantity of apples for pies, and so on. Mr. Hawes appeared this morning with grapes, than which I never saw any finer or more beautiful. Dance sends me two homemade cakes from his old wife, because I praised them one day at her house. Goschen sends beautiful strawberries and everybody shows me kindness. Excuse all these eating details; they are my only amusements at present."

Chopin thought little of food. On his first long journey, he wrote home that Malfatti soups had helped to give him strength, to put him in excellent spirits, and to make him feel better than ever. He started the day with a cup of coffee and began work the moment it was brought to him. He was so absorbed in his music that his coffee was often cold before he drank it.

## Champagne and Pickles

SCHUMANN was a plain eater who hated being hungry and did not like to spend too much time at his meals. He once said, "I consider it perfectly horrible to have to sit at table for an hour every day; and, good Lord! what a waste of time it is! Give me a plate of soup and cut from a joint, so that I can devour it in six minutes and be done with it." He was especially fond of pickles. A friend asked what was in her basket. "Something tempting for my husband," said Clara, "mixed pickles." Schumann was

fond of beer and champagne, and whenever a work was finished he took home a bottle of the latter to mark the occasion. One-while. While a student he would write home for hams, sausages, coffee and cigars, and often owed a lot of money to the restaurant keepers. The least found a little that pleased him as much as bacon and eggs. He would often take his meals at unusual hours, coming home late at night without having tasted solid food all through the day. While writing he would sip wine or spirits to stay his hunger. He was unusually fond of champagne, and one of his hobbies was seeking out the food customs in each country he visited.

Milk was the chief item of food for Wagner, who was a heavy meat eater in middle life but later became a vegetarian. While in England he spoke glowingly of the culinary art of the French people, so that a fish dinner was arranged for him which caused the cooking of the English to ascend several degrees in his opinion. At the age of thirty-seven he tried to improve his health by a water cure, drinking several glasses a day, but it did him no good. Later he tried a milk diet, which also proved wrong. He did not care for excessive drinking at meals; and at one time he left Venice because he was unable to find a sufficient supply of fresh drinking water.

Sterndale Bennett was a moderate eater who often dined in the carriage in which he drove from one pupil to another. His wife provided him with hot water plates, but he cared little for the pleasures of the table.

Brahms had a great likeness for coffee, which he brewed himself. His recipe for a cup was as many beans as ordinarily would make ten cups; and this he drank with fresh cream. He would take several at one meal, which no doubt shortened his life. He enjoyed all kinds of food and, except for breakfast, took his meals at restaurants and taverns. Elzabeth, not to visit her and her husband by hints of delicacies she would have ready for him. Brahms did not yield to her wife, however, and wrote to her husband, "If I could enclose a few Sasanzin menus, your wife would be filled with surprise and envy! I suffered nothing on that score."

Tausig, while visiting with Wagner, was scolded by the German master for his cigar smoking and tea drinking as well as for his fondness for nibbling cheese and sweets between meals. "Almost every day," wrote Wagner, "he sits down dejectedly, with no appetite at all, which is not to my liking, because I know it comes of eating cheese and sweets before. He devours all my biscuits, of which my wife keeps even me short enough."

Balakirev once remarked to Tchaikovsky that, "Haydn is the genius of longer music. His compositions inspire in me a fierce thirst for beer." It would be interesting to know what kind of a thirst the works of other composers inspired in him.

## A Gastric Symphony

GRIEG WAS A GOURMET of the first order and made many a request of oyster eating in a portion to some of his friends. An Austrian egg dish of which one of the main ingredients was a dozen eggs, roast veal, macaroni with Parmesan cheese, and Veron sauce; these were some of the other delicacies he enjoyed. As a child he liked eggs raw; and on one occasion his landlady became much

FASCINATING PIECES FOR THE MUSICAL HOME

## SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

Although the famous negro composer Coleridge-Taylor was born in England, he has sensed the dramatic nature of the American negro folk song in remarkable manner. This is one of six piano solos derived from African folk themes and published in a group known as "Six Negro Melodies!" Grade 5.

American Negro

Sometimes I feel like a moth-er-less child, Sometimes I feel like a moth-er-less child, A long ways from home. True be-liev-er etc.

S. COLERIDGE-TAYLOR, Op. 59, No. 22

**Larghetto** M.M.  $\text{♩} = 60$  *a tempo*

*mp* *cresc.* *f* *poco rall.* *pp* *mp* *poco rall.* *pp* *poco a poco accel.* *f* *a tempo, animato*

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*Più mosso* *rall molto* **Tempo I**

45 *f* 50 *ff* 55 *rall.* *ff pesante* 60 *dim. poco a poco* 65 70 *pp* *pp dim.* *ppp*

## THE GHOST IN THE FIREPLACE

MARIE CROSBY

**Allegro M.M. ♩ = 108** *misterioso* *marcato il basso* *pp* *mf* *dim.* *r.h.* *l.h.* *Fine*

10 15 20 25 30

**Tranquillo** *cantabile* 30 35 40 *a tempo* *rit e dim.* *p* 45 *rit e dim.* *D.C.*

30 35 40 45

## VIENNESE SILHOUETTES

HAROLD LOCKE

Grade 4. **Allegro M.M. ♩ = 144**

*mf* *f* *simile* *1st ending* *Last time only* *rit.* *Fine* *mf* *D.S. al Fine*

10 15 20 25 30

*Cantando l.h.* *pp* *mf* *l.h.* *D.C. al Fine*

35 40



# STOLEN KISSES

WALTER ROLFE

Eleven years ago this ingratiating waltz appeared in The Etude and many requests have been received for its republication. Grade 3.

Allegro scherzando

Tempo di Valse M.M. ♩ = 54

85 90 95 100 105 110 115 120 125 130 135 140 145 150 155 160 165 170 175 180 185 190 195 200 205 210 215 220 225 230 235 240 245 250 255 260 265 270 275 280 285 290 295 300 305 310 315 320 325 330 335 340 345 350 355 360 365 370 375 380 385 390 395 400 405 410 415 420 425 430 435 440 445 450 455 460 465 470 475 480 485 490 495 500 505 510 515 520 525 530 535 540 545 550 555 560 565 570 575 580 585 590 595 600 605 610 615 620 625 630 635 640 645 650 655 660 665 670 675 680 685 690 695 700 705 710 715 720 725 730 735 740 745 750 755 760 765 770 775 780 785 790 795 800 805 810 815 820 825 830 835 840 845 850 855 860 865 870 875 880 885 890 895 900 905 910 915 920 925 930 935 940 945 950 955 960 965 970 975 980 985 990 995 1000

Animato

85 90 95 100 105 110 115 120 125 130 135 140 145 150 155 160 165 170 175 180 185 190 195 200 205 210 215 220 225 230 235 240 245 250 255 260 265 270 275 280 285 290 295 300 305 310 315 320 325 330 335 340 345 350 355 360 365 370 375 380 385 390 395 400 405 410 415 420 425 430 435 440 445 450 455 460 465 470 475 480 485 490 495 500 505 510 515 520 525 530 535 540 545 550 555 560 565 570 575 580 585 590 595 600 605 610 615 620 625 630 635 640 645 650 655 660 665 670 675 680 685 690 695 700 705 710 715 720 725 730 735 740 745 750 755 760 765 770 775 780 785 790 795 800 805 810 815 820 825 830 835 840 845 850 855 860 865 870 875 880 885 890 895 900 905 910 915 920 925 930 935 940 945 950 955 960 965 970 975 980 985 990 995 1000

# THE LITTLE TIN DANCING MAN

Mr. Hueter's melodies are characterized by graceful lines and finely balanced harmonies even in his simpler compositions. This lively third grade piece will be found very useful by teachers. Grade 3.

CHARLES HUETER

Allegretto grazioso M.M. ♩ = 168

85 90 95 100 105 110 115 120 125 130 135 140 145 150 155 160 165 170 175 180 185 190 195 200 205 210 215 220 225 230 235 240 245 250 255 260 265 270 275 280 285 290 295 300 305 310 315 320 325 330 335 340 345 350 355 360 365 370 375 380 385 390 395 400 405 410 415 420 425 430 435 440 445 450 455 460 465 470 475 480 485 490 495 500 505 510 515 520 525 530 535 540 545 550 555 560 565 570 575 580 585 590 595 600 605 610 615 620 625 630 635 640 645 650 655 660 665 670 675 680 685 690 695 700 705 710 715 720 725 730 735 740 745 750 755 760 765 770 775 780 785 790 795 800 805 810 815 820 825 830 835 840 845 850 855 860 865 870 875 880 885 890 895 900 905 910 915 920 925 930 935 940 945 950 955 960 965 970 975 980 985 990 995 1000



## DANZA MEXICANA

CARL WILHELM KERN, Op. 704

Tempo di Danza M.M.  $\text{♩} = 88$ 

Musical score for "Danza Mexicana" by Carl Wilhelm Kern, Op. 704. The score is in 2/4 time and consists of 60 measures. It features a piano introduction, a main melody with various dynamics (p, mf, f, cresc. molto), and a final section marked "D. S. S.".

## FRAGMENT FROM SONATA OP. 13

Although the Sonata Opus 13 (*Pathétique*) is one of Beethoven's earlier masterpieces for the piano, it is one of his most profound. He dedicated this sonata to his good friend and patron Prince Carl von Lichnowsky, one of the few men of the nobility who seemed to comprehend the composer's radical nature and vehement disposition. This work has been frequently heard over the air during the past year.

Grade 7.

Allegro M.M.  $\text{♩} = 92$ 

LUDWIG VAN BEETHOVEN

Musical score for "Fragment from Sonata Op. 13" by Ludwig van Beethoven. The score is in 3/4 time and consists of 45 measures. It features a piano introduction, a main melody with various dynamics (p, mf, f, cresc. molto), and a final section marked "a) ca".

a) *Calando* means here, as usual, a diminution of force as well as of rapidity in the movement.

b) By these commas are indicated rhythmical sections, which the player must make perceptible.



## IN G MINOR

Grade 4. Allegro M.M. ♩.=76

G. F. HANDEL

THE ETUDE

JULY 1936



OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

CELTIC IDYL

GEORGE JOHNSON

Violin

Piano

Slowly, with expression

*mf*

*rit.*

*mf*

*a tempo*

*rit.*

*Fine*

*Più mosso*

*mp*

*rit.*

*Fine*

*mp*

*rit.*

*D.S.*

*rit.*

*D.S.*

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THE KUDU

FAR FROM MY HEAVENLY HOME

HENRY F. LYTE

PAUL AMBROSE

Andante

*mp*

*p*

*rall.*

*mp a tempo*

*rall.*

Faint-ing I cry, Blest Spirit, come, And speed me to my rest. My spir-it homeward turns,

And fain would thith-er flee; My heart, O Zi-on, droops and yearns When I re-mem-ber

*rall.*

*più mosso*

*thee,*

*3*

*3*

*3*

*3*

*rall.*

*più mosso*

To thee, to thee I press, A dark and toil-some

road; When shall I pass the wil-der-ness, And reach the saints' a-

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*f broadly*

bode? God of my life, be near, On Thee my hopes I cast,

*f broadly*

*rall. poco a poco*

Oh, guide me through the des-ert here, And bring me home at last!

*rall. poco a poco* *dim.*

PAUL SOUTHWORTH BLISS

# CALL OF THE HILLS

Moderato

OSCAR J. FOX

*mf*

You bade me come in to the

hills, A - las, I an - swer no, For I am fettered here by ills That

*poco rit.* *poco più mosso*

will not let me go. *poco rit.* But bring to me a sou-ve - nir, Bring back the earth scent and

*poco più mosso*

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THE STUDE

*poco cresc.*

dust. Bring back the lit-tle thrills of fear That ride the eve-ning gust.

*poco cresc.*

Bring

back to me the coun-try's might, The con - fi-dence of earth, Bring back to me the coun-try's

*cresc.* *f*

light, Its free-dom and its mirth. And one day I will go with you Far

*cresc.* *f* *ore - scen - do*

out a-midst the hills, And there by stream and stone re -

*cresc.* *f* *ore - scen - do*

*poco dim.* *poco dim.* *col canto* *r.h.*

new All things, all things the cit-y kills.

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# AWAKENING

## ORGAN and PIANO

Prepare  
Sw. Viola and St. Diap. 8' with Oboe  
Gt. Gamba 8; coup. to Sw.  
Ch. Dulciana  
Ped. Soft 8' and 16'

H. ENGELMANN  
Arr. for Organ and Piano by  
Charles Gilbert Spross

Andante cantabile M.M.  $\text{♩} = 69$

Manuals

Pedal

Sw.

*p*

*mf*

*rall.*

*Piano*

*a tempo*

Sw. add 4'

*p dolce*

*rall.*

Sw. *a tempo*

Ch.

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# MENUET

## from "MILITARY SYMPHONY"

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Moderato M.M.  $\text{♩} = 108$

SECONDO

J. HAYDN

*p*

THE ETUDE

# AWAKENING

## ORGAN and PIANO

H. ENGELMANN  
Arr. for Organ and Piano by  
Charles Gilbert Spross

PIANO

Andante cantabile M.M.  $\text{♩} = 69$

*p*

*mf*

*rall.*

*a tempo*

Organ

*p dolce*

*a tempo*

*rall.*

*p*

# MENUET

## from "MILITARY SYMPHONY"

Moderato M.M.  $\text{♩} = 108$

PRIMO

J. HAYDN

*p*

JULY 1936

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# SECONDO

Musical score for the SECONDO part. The score is written for piano and includes a Trio section. Dynamics include *f*, *sf*, *p*, *dim.*, *pp*, *ff*, *p dolce*, and *D.C.*. The score is marked with "Fine" and "D.C." (Da Capo).

# PRIMO

Musical score for the PRIMO part. The score is written for piano and includes a Trio section. Dynamics include *f*, *sf*, *p*, *dim.*, *pp*, *ff*, *p dolce*, and *D.C.*. The score is marked with "Fine" and "D.C." (Da Capo).



PROGRESSIVE MUSIC FOR ORCHESTRA

WALLACE A. JOHNSON  
Orchestrated by Bruno Reibold

Allegretto M.M. = 126

THE COUNTRY BAND

1st Violin *mf* *p* *pp*

Piano *mf* *p* *pp*

Tromb. *p*

*cresc.*

*p* *cresc.*

*p* *cresc.*

*Fine* *REUBEN AND RACHEL* *fz* *f* *cresc.* *ff* *1* *2 D.S.*

1st & 2nd HORNS in F

THE COUNTRY BAND

WALLACE A. JOHNSON

Allegretto

*mf* *p* *pp*

*p* *cresc.*

*Fine* *REUBEN AND RACHEL* *fz* *f* *cresc.* *ff* *1* *2 D.S.*

1st B♭ CLARINET

Allegretto

THE COUNTRY BAND

WALLACE A. JOHNSON

*mf* *p* *pp*

*cresc.*

*Fine* *REUBEN AND RACHEL* *fz* *f* *cresc.* *ff* *1* *2 D.S.*

E♭ ALTO SAXOPHONE

Allegretto

THE COUNTRY BAND

WALLACE A. JOHNSON

*mf* *p* *pp*

*cresc.*

*Fine* *REUBEN AND RACHEL* *fz* *f* *cresc.* *ff* *1* *2 D.S.*

1st B♭ TRUMPET

Allegretto

THE COUNTRY BAND

WALLACE A. JOHNSON

*mf* *p* *pp*

*cresc.*

*Fine* *REUBEN AND RACHEL* *fz* *f* *cresc.* *ff* *1* *2 D.S.*

TROMBONE or CELLO

Allegretto

THE COUNTRY BAND

WALLACE A. JOHNSON

*mf* *p* *pp*

*p* *cresc.*

*Fine* *REUBEN AND RACHEL* *fz* *f* *cresc.* *ff* *1* *2 D.S.*



# DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

Grade 1.

## THREE JOLLY SAILORS

LOUISE E. STAIRS

Allegretto M.M.  $\text{♩} = 120$

Three jol - ly sail - ors went sail - ing Out on the lake one fine day,  
Push - ing their raft with a clothes - pole, No one a - round to say nay.  
Three jol - ly sail - ors re - turn - ing, Wet and be - drag - gled, but gay. long hap - py day.  
Hun - gry as three lit - tle pi - rates, Af - ter a

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Grade 2.

## RIDING ON THE FERRIS WHEEL

LILA PHILLIPS

Allegretto M.M.  $\text{♩} = 120$

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Hun - gry as three lit - tle pi - rates, Af - ter a

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Grade 2.

## FLOATING CLOUDS

SIDNEY FORREST

Andante cantabile M.M.  $\text{♩} = 54$

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Hun - gry as three lit - tle pi - rates, Af - ter a

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Grade 21.

## SICILIAN NIGHTS

EMIL LEONARD

Valse moderato M.M.  $\text{♩} = 112$

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Hun - gry as three lit - tle pi - rates, Af - ter a

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# LITTLE HELPERS

(Each hand helps the other)

Grade 14.

FREDERIC GROTON, Op. C, No. 3

Lightly and brightly *al. m.*  $\text{♩} = 144$

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More Piano Keys, More Pianos

The Worcester Evening Post (Massachusetts) reports that a factory in Connecticut, which has been the business of making ivory piano keys for one hundred and thirty-five years, supplying the leading piano manufacturers, showed a gain of seventy per cent in 1934 and is still greater increase in 1935. The company is operating on two shifts and has the largest pay roll of any ten years. No better indication of the increased demand for pianos could be imagined.

## Pitfalls in Teaching Piano Tone Production

By Alta Freeman

It is generally conceded that the two fundamental principles which underlie the production of a beautiful tone at the piano are relaxation and arm weight. Very frequently, however, these terms "relaxation" and "weight" produce confusion in the mind of a pupil. Told to relax, the pupil attempts to relax the fingers as well as the wrist and elbow, and then in order to find sufficient energy to push the key down, he pushes from the upper arm, the elbow or the wrist. It is often dangerous to tell a pupil to use arm weight, for instead of allowing the arm to rest upon the keyboard through the fingertips, he pushes at the keyboard with a rigid upper arm, and the result is a harsh, forced tone. The keynote of the whole matter is the development of powerful, sensitive fingers which become firm enough to support naturally the weight of the hand and forearm, exactly as the balls of the feet easily sustain the weight of the body. In walking along the street with free swinging strides, we do not attempt to push the weight of the foot into each foot. On the contrary, we absolutely forget this body weight, unless our ankles do not hold firm, but turn and throw the body weight off our feet; or unless we have been ill and the sustaining leg muscles have become weakened.

The fingers, if trained by patient thinking, easily carry the arm weight, permitting the arm to swing easily in the shoulder socket, exactly as a heavy door swings freely enough if its hinges are firmly fastened. The terms "weight touch" and "arm relaxation" are too vague for the average amateur. A more specific kind of thinking is necessary, and the idea of controlling the key by a finger tip which grasps the key as if it were a hair string to be firmly plucked and sounded, will usually give a more concentrated attention to the business of developing independent, reliable, and sensitive fingers. A helpful suggestion is to have the pupil place his second finger against the thumb, as if he were holding on to a piece of money which someone was attempting to pull out of his grasp. While the finger maintains this pressure on the thumb, the wrist and elbow can be easily flexed, showing the pupil that a firm finger is not the result of a stiff wrist or elbow, but a thoughtful control of the finger tip. With a firm control of the key at the finger tip it is then an easy step to suggest the resting of the arm upon the strong finger tips, and the warmth and beauty of tone which come the pupil's reward.

## The Pupil's Piano

By Liette James

A SINGING pupil who was having a little difficulty with her high notes remarked, "I am sure your piano is very high; I can sing these notes quite easily at home." "Low Concert Pitch" is used now in the professional use, so it is much easier for singers than the old and now obsolete High Concert Pitch. Another point about tuning; some tuners, instead of instructing the contrary, tune the top octave of the piano very sharp. If the piano were to be used exclusively for solo work, you might like the effect of this, so long as it is not exaggerated, as it makes the top notes sound very "bright." But if a piano is used mostly for accompanying, and especially if you ever entertain friends who play the violin or flute, have the top notes kept dead in tune, or it will make their top notes sound flat! To keep a good musical ear requires an instrument in tune.

## Sources of Beethoven's Inspiration

(Continued from Page 416)

for news; the person who receives him writes in the notebook that His Highness will summon his teacher as soon as he can. Further on are notices of books which he reads. Beethoven notes the address of a respectable woman (aus einem soliden Hause) who has offered her services as housekeeper or lady companion. He has learned that Karl's mother wishes to solicit the Archduke Rudolph's influence, and he requests the Archduke Rudolph's intervention. "The first book reveals the master in frequent conversation with Karl. From time to time the young editor of the Wiener Zeitung who revised Weissenbach's cantata, Der glückliche Augenblick. What can be done to save the unmanageable nephew? It is a question that is repeated in the most varied forms. But, also, how to relieve his constantly increasing deafness? Bernard announces that a Dr. Mayer has just opened an establishment (Schweffelauchungsanstalt) on the Landstrasse, where he claims to cure the deaf by combining the action of sulphur and vibrations. Beethoven shows himself to be equally occupied with questions of money; we know with what care he invested his income in Karl's interest. He notes that the National Bank charges a yearly interest of three per cent on loans. "How much value has a louis d'or?" he asks on a page of the fourth notebook. Household accounts are interpolated between two conversations on Karl's law and on music. From time to time a forceful thought of the master dominates the confused details of daily life. On page 87 of the first notebook, he writes in an impetuous hand: "Power, which is unity, is able to do anything against plurality, which lacks this unity." (Gewalt, die eins ist, vermag alles gegen die Mehrheit, die es nicht ist.) In such a mood we find Beethoven anticipating Nietzsche."

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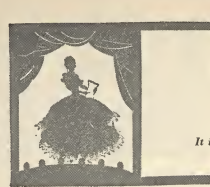
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# THE SINGER'S ETUDE

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It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself.



## Breath Control and How to Attain It

By Felice M. Armstrong

MUCH HAS BEEN SAID and written by various authors on the subject of "Breath Control" and all concede that perfect breath control is the foundation, if not the whole sum and substance, of perfect vocal art. But the fact remains that too few teachers and students give this important subject enough thought. Many teachers simply say to their pupils, "Be sure to breathe correctly, let the diaphragm do the work;" and with this trite advice, they dismiss the matter. Consequently the student has only a hazy idea of what is meant and blunders through, as best he can.

While there is so much said about purity of tone, articulation and the importance of the vowels in singing, it stands for reason that without perfect breath control there can be no pure tones or singing at all; for, after all, the voice is only a highly developed "wind instrument" and is wholly dependent upon the breath for the quality and volume of sound produced.

### The Breath Function

MANY STUDENTS ask, "Is breathing a natural process? Why must one breathe thus and so?" To be sure breathing is our most natural impulse; for, without breath, there is no life. But, just as we get into slipshod habits of talking, walking, standing, yes, and singing, and in fact of every natural act; so we get into lax habits of breathing; and it is no exaggeration to say that almost nine out of every ten people are shallow breathers. One has only to observe the army of people going about their business, to see the sagging shoulders, the caved in chest, the drooping heads, to know they are literally starving their bodies for want of oxygen. Only by throwing the shoulders back and expanding the chest can the lungs have room to fill completely at each inhalation. One never closely observes any great singer

without marveling at her wonderful chest expansion, which is habitual, not just on for the occasion. It seems that babies are about the only human beings who breathe naturally and correctly, unless possibly the educated adult asleep might be added.

A brief description of the diaphragm and its function now seems in place. The diaphragm is the large, strong elastic muscle, which forms the base or floor of the thorax and at the same time the roof of the abdomen. In front it is attached to the sternum (sword-shaped) cartilage at the base of the sternum or breast bone; at the sides, to the lower ribs and cartilages; and in the back to the second, third and fourth lumbar vertebrae. Its chief function is respiratory.

In inspiration the diaphragm descends, pushing the abdominal organs downward, and outward, enlarging the waist, lifting the ribs forward, upward and backward, allowing the lungs perfect freedom to fill and to expand in all directions. As the abdomen exerts a strong tendency to return to its normal position, the diaphragm ascends and fits into the concavity at the base of the lungs, thus causing expiration; and this expiring breath (when the mind wills) vibrates on the vocal chords, producing sounds. Silent and unconscious breathing is to be developed. How often has a lovely song been spoiled by the conscious breathing (sometimes audible) of the singer.

The following exercises, while primarily for beginners and those who want to help themselves, will appeal to those who have grown "rusty" and need "pepping up" as the popular saying goes. Undoubtedly deep and correct breathing induces a zestfulness and an invigorating action to the most powerful stimulant. When the breath is taken correctly, there will be a slight sensation of coldness against the hard palate.

1. Stand erect, chest expanded, hands on hips with fingers spread over the abdomen. Inhale very slowly until the lungs can hold no more (the while feeling the expansion at the waist as the diaphragm descends). Separate the lips and slowly and silently exhale the breath (time yourself on the exercises and after a few times you can control that escaping breath. I have known students who were able to exhale for one minute without discomfort).

2. Same position as in Exercise 1. Inhale slowly, but do not expel the breath so as to make it audible. (Time this also. You will be fortunate if you can prolong the sound more than ten seconds, but after a few months thirty seconds should be easy.)

3. The same position should be kept for all the exercises. Inhale slowly, count from one to ten, in a whisper, as you expel the breath. Do this very slowly, but do not allow yourself to become out of breath.

4. Inhale slowly, count aloud, one to ten, as you exhale.

5. Inhale, count aloud, one to ten, but sustain the breath after each number. (Time yourself; expect you try and give each number the same value and at the same time keep the tone firm and steady.)

6. Inhale, expel slowly, counting as far as possible. (If the foregoing exercises have been practiced correctly, you should easily reach twenty-five to thirty.)

7. Inhale slowly, expel *Ha* or *Ah* slowly and evenly. Repeat the exercise, singing the single vowel on any note in the middle register. The sound should come out slowly. At first there may be a tendency to get the sound out in a rush, explosively; but practice until the tone can be held pure and steady the full duration of the breath. Do not allow the tone to be higher; simply let the sound flow out on the breath.

8. Inhale; take *ah-aye-ee-oh-oo-ah*, let-

ting out the breath slowly and holding each vowel as long as possible. Try this at various pitches, keeping the throat clear and round and reserving the breath as much as possible.

9. Inhale, exhale, sustaining the same vowels, beginning softly and then gradually increasing the volume of tone.

Ex. 1  
Ah - aye - ee - oh - oo

Reverse the exercise.

Ex. 2  
Ah - aye - ee - oh - oo

Remember to keep the tones floating on the breath. Do not allow a push of breath before sound begins; for that is a waste and the singer needs all his breath all the time.

10. Inhale, and combine the processes of the preceding exercise, beginning softly, increasing, and diminishing.

Ex. 3  
Ah - aye - ee - oh - oo

Then reverse the exercise.

Ex. 4  
Ah - aye - ee - oh - oo

11. Inhale slowly; sustain the breath; take the vowels singing steadily, keeping smooth and round. Try to feel the voice strike the hard palate with percussion as no waste of breath.

To determine if the breath is wholly vocalized, try holding a small piece of tissue paper near the lips and emit your sound. If the paper does not move, your breath is wholly vocalized; but if the paper flies away you may be sure you need not practice breath control. If you verify in these exercises will solve practically any problem of breathing.

and more a matter of the nose." But, even so, it must be remembered, first, that Jean de Reske was one of the finest interpretive singers, and one of the finest teachers of singing style, he was, after all, a singing coach and not a vocal pedagogue.

Secondly, it is well not to lose sight of the fact that the great singing virtuosos of the world not only afforded the most surprising examples of how little a singer may rely on his own vocal process, and also that the ranks of great singing teachers have had almost no recruits from the immemorial company of great singing artists. The elder masters, such as Manuel Garcia, and Shergila and William Shakespeare were tenors of small repout. The old masters of *bel canto* were not great

singers. Porpora was a composer, as was Caccini. Tosi sang well, but his pupils sang better. Agricola, Frederici and De Buschi were choirmasters with but little personal vocal gift.

It is, perhaps, not amiss in this connection, to repeat what Shakespeare once told me: "It seems incredible as a fact, and a great pity to have to say it, but I am convinced that there are not, on the face of the globe, more than ten persons who really understand the human singing voice." And the writer of this article says "amen" to that, especially in relation to the widespread prevalence of misconception regarding the quality, character and location of that ineffable tone of vocal resonance which all the great singers of the world hold in common possession, but which appears personally to elude the pursuit of voice teacher and vocal student alike.

### Where is the Vocal Highway?

IF WE ARE TO ATTACH to these inequival pronouncements from authorities so exalted in the musical firmament the importance they deserve, then we must admit that something is very wrong with the popular conception of the location and quality of the "great tone" so successfully employed by all the preeminent singers of the world. Let us grant that great singers are born with that tone; but, granting it, must we also conclude that the great singers alone are born with it? And must we also assume that the great singers alone enjoyed this rare and perfect tone without having had to develop it in the first place? The answer to both questions is a decided "No!"

There have been very few of the great singers of our own time, or in the annals of the past, but have had to develop the great gifts of their natural endowment through prolonged and intensive study. It is a matter for belief that countless numbers of great voices have been born into this world and passed on into a better world without ever having been developed at all. And it is a matter for credulity that there exist at this moment thousands, perhaps, of great voices which will never be heard, as such, for lack of teachers great enough to hear and free their potentialities.

All voices do not possess that heavenly rapture of haunting seduction we call the "great tone." Yet how many teachers there are who would be glad to admit that they have heard from time to time, in the singing of one or more of their students, isolated tones or phrases which undoubtedly did possess that "seldom rapture" of perfect tone beauty—transiently, perhaps; only a single note, perhaps; but still the "great tone." From that premise, does it not rather intertentally and pointedly suggest to us that if one phrase or even one note can be great, why not, then, every phrase and every note? This can be but one answer to such a question; if one tone be produced perfectly, then all the others can be so produced likewise—provided there be at hand a teacher who understands, and who can impart to a pupil's understanding, the difference between the so-called "nasal" tone of the average singer, and the sublimated beauties of that tone which circulates in joyous iridescence throughout all the nares cavities of the head, and which goes by the name of the "great tone."

### Tonal Release

TECHNICALLY, the difference lies in the physiological location of the sound. The "nasal" tone is crowded either into the cavity of the forehead or into the immediate forward wall of the nasal cavity, and also that the ranks of great head voices, generally called the "maestros" of the face. The "great tone" is crowded nowhere at all, but flows freely through all the chambers of the vocal tract, and what it flows as much in the region just above the soft palate as it does in the cavern

just above the middle of the mouth. And, indeed, it streams quite as much into the mask of the face as it does in the nostrils, regions enumerated. But it does so automatically and as a result of its initial free-flowing in the regions farther back (as a free flowing tide would wash all the shores of a landlocked bay) and not by reason of its being directed arbitrarily into a limited segment of the whole. The "great tone" sets into active vibration the bony plates of the whole skull and not merely the restricted bony area known in studios as the "mask of the face." The proper tone resonates and vibrates quite as much in the head as in the back of the head as it does in the face and nasal region. And it has, moreover, the supreme advantage of thereby releasing, into colored, electric motion, the "great tone."

In those last three sentences may be found the answer to a vexed problem which has spelled disaster for so many thousands of vocal aspirants. They have failed because they have tried to force their voices into the frontal bones of the face, over an intentionally lowered soft palate. The result has been a constricted sound, semistrangled into a wiry, cutting resonance of disagreeable nasal quality, generally suggesting a whine, and often accompanied by a compression of the opening of the nostrils.

But how shall they succeed, who have failed? Most probably by relinquishing all attempts whatsoever to "place" the tone of the voice, and by following the bridge of the nose, or "over and forward" between the eyes. After that, the resonance of the whole head may be tried—for the nostrils, carrying the tone into the head, being that the rightly produced tone causes the bones of the skull to ring like a bell). The first step must be a comprehensive understanding of the law, and the tongue, and this can be compassed only by right breathing. Now this right breathing can be almost instantaneously brought about by a correct statement of the law, it is, in brief: if the chest be expanded and held high; if the shoulders be held down and back; if the abdomen be slightly flattened; if the chest be not too tightly closed; if the change whilst singing, the breathing will be right. With right breathing, the throat is naturally opened, offering a free passage of the voice into the full spaces of the head.

After that there are contributory devices for amplifying freedom and doing away with obstructions. Giovanni Shergila said, "The secret of free singing consists in keeping the entire voice (high, low and middle) singing in the chest; only so are the head cavities unlocked." (This is one proved rule, taught to the goal.) William Shakespeare taught, "The voice in the very exact center of the note. This 'tuning' strains the tone correctly into the head spaces." (Another proved rule, taught to the goal.) Lesser devices, useful in themselves, are, a curling upper lip, dilated nostrils, and a gently smiling position of the mouth.

But after the laws of *bel canto* are read, and all the rules laid down in print, there remains the necessity of finding the teacher whose ear knows the "great tone." And who, and whether, knows how to open one of the several roads leading to it. This is not by any means impossible. Such teachers exist in America, though they are but a few; and they can be found by those determined enough to unearth them. And they may be recognized by the seker by the truths laid down in this article. Let our students avoid, by every power in them, the teacher of that "national blight on the progress of our young singers," the "nasal" tone. But let them cling, with all their might, to the man who will open his ear and his understanding to that intense but effortless sound of soaring ravishment which fills every branching corridor of the resonance of the head, and with what it flows so happily and rightly known as the "great tone."

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
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
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# THE ORGANIST'S ETUDE

*It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself.*



\_\_\_\_\_

## Concerning Pedal Couplers

By Orlando A. Mansfield, Mus. Doc.

By means of the pedal couplers Great to Pedal, Swell to Pedal, Choir to Pedal, and Solo to Pedal, all or any of the stops connected by these manuals can be made to speak upon the pedal clavier. This throws a great responsibility upon the performer, and in order to shirk this obligation many immature, inexperienced, or inadequately trained organists avoid the use of the pedal couplers altogether. With the many other players of the organ is due to a defective sense of hearing or of tone color—an inability in the latter case, or an indifference in the former, to appreciate the wide gap existing between the lowest sound produced by the manuals and the real pitch of the 16 ft. pedal. For example,

This is especially noticeable in some of Bach's "Choral Preludes." Here the pedal is occasionally treated as a solo of 4 ft. pitch, and not as the bass of the harmony. Such a solo, apart from pedal couplers, would be impossible to render on any single instrument, small or medium size, since only instruments of considerable magnitude would be likely to contain 4 ft. steps on the pedal organ. For instance, one of Bach's choral preludes, to *In dulci Jubilo*, originally intended for a pedal stop of 4 ft. pitch, and written as high as upper F-sharp, can be made available for organs of moderate size by secondary compass by putting in all the pedal stop keys an octave lower, and in the upper part some suitable 4 ft. manual reed, or, by playing an octave lower and coupling

### Study the Instrument

SUFFICIENT has now been said to show that, as Mr. Nevin expresses it, "coupling one of the manuals to the pedal," so as to render the pedal notes "easily distinguishable," does not "retain its force" should any organ be equipped (as should all organs large or small) with a clear incisive (pedal) stop of 8 ft. pitch, such as the Violoncello. . . . Unfortunately steps of this character are omitted from the pedal resources of many medium sized organs and practically all small instruments, so that in a great majority of cases coupling is imperative."

**SUFFICIENT** has now been said to

Show that, as Mr. Nevin expresses it, "coupling one of the manuals to the pedals," so as to render the pedal notes "easily distinguishable," does not "retain its force should any organ be equipped (as should all organs large or small) with a clear incisive (pedal) stop of 8 ft. pitch, such as the Violoncello. . . . Unfortunately stops of this character are omitted from the pedal resources of many medium sized organs and practically all small instruments, so that in a great majority of cases coupling is imperative."

This intonation of the word "Violoncello" reminds us of two important points: list, that an uncoupled 16 ft. pedal note, unsupported by suitable 8 ft. tone, is not equivalent to the omission of, or a substitute for, the stringed instrument of that name in the place occupied by the latter in an ordinary orchestra. For although Ex. 1 (a) played by first and second violins, viola, and double bass, would sound as shown in Ex. 1 (b), its effect would be very different, as the tone of the stringed instruments would be largely homogeneous, whereas that of the manuals and the 16 ft. pedal would be, or could be made, more

are less dissimilar. Then, in the second place, we must not forget that many pedal stops marked 8 ft. are not suitable to take the place of a coupler. For example, a large pedal stop styled *Floppier*, 8 ft., is often an independent stop at all but is derived in part from the Bourdon in the octave above. Similarly, a stop labeled *Octave*, 8 ft., is often merely an octave continuation of the *Piedal* *Open Diapason*. Such borrowings and duplications as these would be of little power, but the use of the 8 ft. of pedal couplers, in soft passages or movements, and too indefinite for solo use, since neither could be correctly described as "clear and incisive." Here we note that most of the double pedal passages (*doppio pedale*) in Bach's works are intended to be played on the 8 ft. of the *Floppier* stop, and in the course of these passages the sound of instruments the pedal couplers are again essential.

IT SHOULD NOW be clear that pedal

couplers should be used in all cases in which an organ is wanting in independent, varied, and suitable 8 ft. pedal stops; the correct employment of these devices being

Here, perhaps, it may be as well to point out to less experienced organ students that some composers and editors for the instrument have a very undesirable and inaccurate method of marking "Ped. coupled" of "Ped. uncoup." or even "uncoup." when they really mean Great to Pedal out or in.

as the case may be. A mental reflection will show that if the pedal part continues after the coupling to the Great Organ is withdrawn, some other coupler or suitable 8 ft. stops should be in action. These, of course should be prepared before the playing commences. The present writer takes no risk in this particular matter, but in all his works, original, arranged, or edited, he indicates the use of the particular coupler he desires by the words "to Gt.," "to Sw.," or "to Ch.," as the case may be. Many of the alterations in no coupling directions whatever. This is in my opinion counsel of perfection. We can only hope that the method we have mentioned and employed will not be regarded as a counsel of despair!

By Parvin Titus

**S**TUDENTS of the organ are, as a rule, more reconciled to courses in harmony than are their fellow pupils in piano, voice and stringed instruments. Their constant need of an ability to play improvised preludes or interludes in church services, to harmonize melodies at sight, and to transcribe hymns and accompaniments of songs, leads them to the serious study of harmony.

Effort should be exerted constantly toward the learning of harmony as a *storehouse of workable material*, just as a vocabulary is acquired for flexible use, during the study of a language. The use of a textbook and the writing of exercises are necessary, but they must be accompanied or preceded by practice in ear-training and sight-singing. The material studied in harmony assignments must be assimilated by the ear as well as the eye, and practiced at the piano by the pupil.

four-part harmony which the other members identify and write down. The lessons under the regular teacher in written and aural harmony will then be more quickly and thoroughly learned. This practice in dictation and at the keyboard will also lead the pupil so to manipulate bass, alto, and tenor voices that they will have independence and some melodic value: in other words, the students harmony will grow out of the voice leading and will not be simply a filling in of tones essential to the completion of a chord.

Drill in harmonic dictation cannot be begun too early. A small group of students can form practice groups, one member of the class playing phrases in

After some training has been had in dictation, in the harmonizing of melodies and in the filling in of figured and unfigured basses, both in written exercises and at the keyboard, the pupil is ready for creative improvisation starting with simple motives developed into phrases, then periods, double periods, and so on to the completed work. This brings him to an early mastery of form in practical composition, which follows naturally from a comprehensive and vital study of harmony and leads to thorough musicianship.

By Jessie L. Brainerd

1. For the first several rehearsals, it will be well to start with a short talk on what will be expected of the choir, in the way of deportment, and in the actual technic of choir singing.
2. Little things tell. From the very be-
9. Create a spirit of good will. Each singer should have respect for the rights of others. Trying to "outshine the neighbor" is ruinous to beauty of ensemble in the group. Singing should be done with enthusiasm, but with devoutness and dig-

3. Music should be held well up, but not so as to hide the face. It should be in such position that, while reading the notes, the singer will be able also to look right over the top of the page so as to follow every indication of the director as to the interpretation of the music.

5. Ask that care be used in handling all books and music. Good books and music are an inspiration to the singer. Ragged books are unsightly to the congregation. Books and music should be mended at the first indication of wear.

6. Be sure that the singers know the exact meanings of all marks of expression. Drill in such knowledge is a useful practice as a groundwork in musicianship.
7. Impress upon the choir the necessity of courtesy. During solos or special parts, every person not singing should stand quietly in interested listening.
8. Explain that shouting is not singing but only a loud noise. Teach the singers to use clear, ringing, and well rounded tones, filled with warmth and color.

9. Create a spirit of good will. Each singer should have respect for the rights of others. Trying to "outshine the neighbor" is ruinous to beauty of ensemble in the group. Singing should be done with enthusiasm, but with devoutness and dig-

10. Lead singers to look upon their membership in the choir as a privilege.



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For ten years the old cripple had stood at the street corner, grinding out discordant music on his wheeled hand organ and gathering coppers from passers-by. Then one day building materials were unloaded across the street and work was started on a big hotel.

The work continued for over a year. Finally the last window was polished, the last bit of gilt paint dried, and a liveried doorman took up his station in front.

"Here!" cried the doorkeeper to the organ grinder. "You can't set with your hand organ in front of our hotel!"

"What do you mean?" came the indignant answer. "Ain't I let you set up your hotel in front of my organ?"

—*Musical Mirror*



## 453











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By Annette M. Lingelbach

If a high standard of scholarship and musicianship is maintained, the other standards of the club will be equally high. If a child cannot pass the first test, he is not prepared for the grade of work the club does; and if he is not prepared for the club work, he will not enjoy it because it is not one's nature to enjoy what is above and beyond him.

"Hitch your wagon to a star"

## 458













# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GIST

## Summertime Music

By E. A. G.

### Word Rhythms

By Gladys Hutchinson

Do you every try to use words instead of counting numbers when you want to get perfect time values and good accents? For instance, if the unit of beat in your measure is a quarter note, and the smallest division is sixteenth notes, use a four syllable word to each beat, such as:

drom-e da-ry drom-e da-ry  
huck-le-ber-ry huck-le-ber-ry

If the smallest division is a triplet, use a three syllable word, such as:

men-ri-ly men-ri-ly men-ri-ly  
beau-ti-ful beau-ti-ful beau-ti-ful

And if the smallest is an eighth note, use a two syllable word:

sing-ing sing-ing  
love-ly love-ly

And then when the quarter note itself is the smallest note, use plain one syllable words, such as:

walk walk walk walk  
trat trat trat trat

No. 1  
For the first thing, swing your arms around in great big circles from your shoulders, and recite, while you are doing it:

My hands and arms in circles swing,  
Relaxed and loose in everything.

Swing the arms separately and then together, and make the circles as big as they can be. Then change and swing in the opposite direction.

No. 2  
Now, sit at your piano or desk and put your hands on it, opened out flat, with the palms and wrists touching the table, and the fingers spread apart. While the arms remain on the table, draw the fingers in toward the hand, forming a good playing position. (You know what this should look like) with your eyes closed, then look to see if you formed a perfect playing position.

Spread the tent upon the ground  
And raise it up to nice and round.

No. 3  
Do this with hands alone, then hands together, over and over again. Sometimes do it with your eyes closed, then look to see if you formed a perfect playing position.

No. 4  
And now, what about your wrists?



No. 5  
Put your third finger on the table (or keyboard), again, and while holding it there, swing your elbow out as far as it will go, and then in toward the body as far as comfortable, keeping the back of the hand loose, and say:

Swing the hammock to and fro;  
From side to side just swing it so.

Of course you will not use such exaggerated rocking hands or swinging elbows when you are playing your pieces, but your arms and wrists and elbows will become (Continued on next page)

## How Fast Does Your Mind Work???

THINKING one thing at a time is all very simple, but what about thinking two, or three or several things at a time? And then, how fast can your mind work when it does think several things at a time? Lots of things require very fast thinking, but there is nothing that requires such fast thinking as playing the piano. That is one reason why good music students make good general students—they are used to working their brains, and working them fast. Some scientist has said that playing the piano demands as much as sixty mental operations a second! Think of it. That is three hundred and sixty mental operations in just playing one short piece. And then, your mind is probably wandering some of that time, and thinking of a few thousand other things at the same time.

Now high, now low, now high, now low, This is how our wrists should go.



No. 3  
Do this many times, hands alone and then together. And sometimes when one wrist is low the other can be high, like a saw.

No. 4  
Have you ever heard of "elbow grease"? Elbows must work well on their hinges, too, so that all the playing machinery will be in good order to help the pianist play well.

Put your hand on the table again in playing position. Now, tip the hand over sideways until it rests on the little finger, and the thumb goes straight up in the air. (Do not let the side of the palm touch the table.) Now roll or rock back to the thumb and let the little finger go straight up in the air, saying:

## Musical "Cans" and "Cons"

By Aletha M. Bonner

Each of the following answers begins with "con" or "can."

1. A musical performance.
2. A singing bird.
3. The director of an orchestra.
4. A school of music.
5. Biblical lyrics.
6. The lowest female voice.
7. A composition for chorus and solo parts.
8. The most rigid form of musical imitation.
9. A Hebrew singer.
10. In a singing style.

## (ANSWERS TO MUSICAL "CONS" AND "CANS")

1. CONcert; 2. CANary; 3. CONductor; 4. CONservatory; 5. CANticle; 6. CON-tralto; 7. CANtata; 8. CAN-on; 9. CAN-tor; 10. CANtabile.

nice and loose from doing these piano-gymnasium "work-outs."

No. 6

And now for your fingers.  
Hand on the table again in good playing position. Now, press a little on the second finger and slowly and smoothly raise the palm and the other fingers, as high as possible, saying:

How many seconds can I stand  
On one finger of my hand?



Keep your arm relaxed and do not raise your shoulder while you do this. Hold it for a moment, as though some one were taking your picture, then slowly and smoothly let the hand and raised fingers come back to playing position. Repeat. This is to be done with each finger. Watch the little arm when it turns come and back. It does not cave in or collapse with the weight of the hand.

No. 7

Finger action this time. Hand in playing position on table or keyboard.  
Raise one finger, keeping it curved, and drop it. The other fingers remaining on the table. Repeat, saying:

Let us make our fingers go  
Up and down again, just so.

Each finger does this in turn, repeated many times.

## Club Corner

DEAR JUNIOR ETUDE:  
I am finishing the second grade of music and the eighth grade of school. My mother teaches me music. I am going to get a corset. I have been in four recitals and at the last one the first lady is going to be in costume to represent the people we are about. I am going to have a Indian boy costume. I am going to have a Indian boy costume. I am going to have a Indian boy costume.

From your friend,  
JACKSON LEWIS (Age 13),  
North Dakota.

## A Duet With My Silhouette

By Minnie Huckleby Ewart

My shadow, with me,  
Oft plays a duet,  
But I've never heard  
My shadow play, yet.



THE SHADOW DUET

## Summertime Music

(Continued)

No. 8

Next, fingers in pairs. Raise one finger high and curved, and as it comes down its neighbor goes up, as you say, or sing:

Seesaw by the garden gate  
While I count five, six, seven, eight.

(Do not let the wrist lie on the table in the finger exercises.)

No. 9

And now, who likes to jump over a rope (pumping high water, some people call it). In this case, your thumb is the rope, and it remains pressed down on the table, while your fingers take turns jumping over it. For instance, imagine your thumb is on F, and your second finger plays G and F, back and forth across the thumb. (If you can find a piano to do it on, so much the better), and doing this you can say:

Let us jump the rope so high,  
Can you jump as well as I?

No. 10

And here, at last, is a hard one for the thumb.  
Place your hand in a good playing position, with the knuckles making an arch, and the thumb nail pointed in. Without moving the fingers at all, push the thumb under the hand slowly and smoothly. Some people can push it so far under it almost comes out on the other side. Now let it come backwards, out as far as it will reach, but keep the nail pointed in a little. Repeat, saying:

Through the tunnel very black  
The train goes slowly down the track.

If you are not sure about all these motions, you had better do them for your teacher before you leave her for the summer, so she can see if you do them correctly.

DEAR JUNIOR ETUDE:  
I am writing to tell you about a musical game. Choose any musical word, or composer's name, and see how many other musical words can be made from the letters that are in it. In keeping score, all the words that are alike in every letter must be scratched out, leaving only different words to count in the score. Each word must count one to five.

From your friend,  
NADIA BUTLER (Age 11),  
California.

## JUNIOR MUSIC CLUB, MEANSVILLE, GEORGIA

DEAR JUNIOR ETUDE:  
Please allow us to introduce ourselves. We are twins named Denny and Play. We belong to the Junior Music Club of our town. Our motto is "Learn to live beautiful through the art of music."

Not long ago we had a little party and musical program at the home of our president and we played solos and duets and were musical costumes. We are enclosing a small picture and these are the costumes we wore.

From your friends,  
DORIS and FLAVY ALFARAO,  
PACIFIC, CHINA.

(P.S.—Unfortunately the picture was not clear enough to reproduce well.)

LETTER BOX LIST  
Letters have also been received from Joyce Pace, Alice Reader, Evelyn Tharshier, Mary Mary Lee, Eva (Carol) Burton, Helma Wilcox, Dorothy Fletcher, Marjorie Glover, Elizabeth Ann Wright, Charles Molloy, Beatrice Monroe, Anna May Heacock, Marjanna McGill, James Rustis, Archie Hecchi.

At the end of the year we had a picnic on a farm and made plans for the coming year. I have been a member of this town for four years and have missed only one meeting and I am now president.

From your friend,  
DOROTHY STOCKMAN (Age 14),  
Wisconsin.

As usual the Junior Etude contest will be omitted during July and August. The results of the April contest will appear in September.

## Evelyn Learns a New Schedule

By Gladys M. Stein

"Well, what are the plans for today?" inquired Aunt Mary as the family arose from the breakfast table.  
"I want to finish cultivating the corn if I can," Uncle Jim answered as he picked up his wide rimmed sun hat.  
"And I'm going to mow the lawn!" announced Howard, their young son.  
"I haven't any plans, Aunt Mary," said Evelyn, a ten year old niece who had come to the farm for her vacation, "but I would like to help you with the house work if I may."

"That will be fine," her aunt declared. "And now, Howard, suppose you go and do your piano practice while Evelyn and I wash the dishes. By the time you're through, the work will be done, and the dew will be dried so you can cut the grass."

"All right," Howard agreed, "but remember, Evelyn," he warned, "you promised to practice every day too."

Up and down the keyboard went Howard's fingers. Slow scales, fast scales, smooth ones, and staccato ones, and how well he played them!

"Isn't he ever going to play anything else?" Evelyn asked after listening to him for ten minutes.

"Yes, he will," replied Aunt Mary, "but he always gives the first part of his practice period to scales. You see," she explained, "this music teacher is away studying this summer, and before she went she asked Howard to work on scales for fifteen minutes each day, and then to spend the rest of his time reviewing old pieces and sight reading new material."

"I don't believe that I ever heard any object if I tried this plan too?"

"Indeed he would not!" declared Aunt Mary.

And so Evelyn did follow Howard's schedule, and by the time her vacation was over she was able to play the scales as well as he did.

one play the scales in so many different ways," Evelyn marvelled.

"That's because this is Saturday," answered her aunt. "He has a certain way to practice them each day from Monday to Friday, and then on Saturday he plays them in all kinds of forms. Just wait," she added, "until I get his schedule out of the desk."

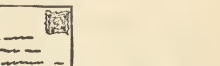
"Here it is," she said, and handed Evelyn an outline which Howard had neatly typed:

* * * * *	
* DAILY SCALE SCHEDULE	
* Monday .....	Legato
* Tuesday .....	Staccato
* Wednesday ...	Contrary motion
* Thursday .....	Accented
* Friday .....	3rds, 6ths, 10ths
* Saturday .....	Review all kinds
* * * * *	

"Oh, that looks as if it would be fun!" exclaimed Evelyn. "I wonder if he would object if I tried this plan too?"

"Indeed he would not!" declared Aunt Mary.

And so Evelyn did follow Howard's schedule, and by the time her vacation was over she was able to play the scales as well as he did.



GOLDEN GATE JUNIOR CLUB, SAN FRANCISCO, CALIFORNIA

DEAR JUNIOR ETUDE:  
Our music teacher has helped us to organize a music club. We have eleven members. At one meeting pictures of instruments were shown and we had to tell their names. The member who received the greatest number of awards during the year will receive a gold music pin at the end of the season.

From your friend,  
N. B.—The above letter is printed because it has some ideas that might interest other clubs, but Florence really did forget to give both her age and address!

DEAR JUNIOR ETUDE:  
I am writing to tell you about our club. It is called the Junior Treble Clef Club and is a National Federated Club. We have thirty-three members and during the school year we meet twice a month on Saturday afternoons.

The meetings open with roll-call and minutes of the previous meeting. The members then sing, and a program which consists of several of the members telling the life of a composer and other members playing pieces by that composer. We often have folk-dancing as one of our exercises or a dancing number.

This year we had a contest which we called the "point system." We would get points for being on time, appearing on a program, and so on. We won with a total of one hundred and eighteen points.

At the end of the year we had a picnic on a farm and made plans for the coming year. I have been a member of this town for four years and have missed only one meeting and I am now president.

From your friend,  
DOROTHY STOCKMAN (Age 14),  
Wisconsin.



GOLDEN GATE JUNIOR CLUB, SAN FRANCISCO, CALIFORNIA





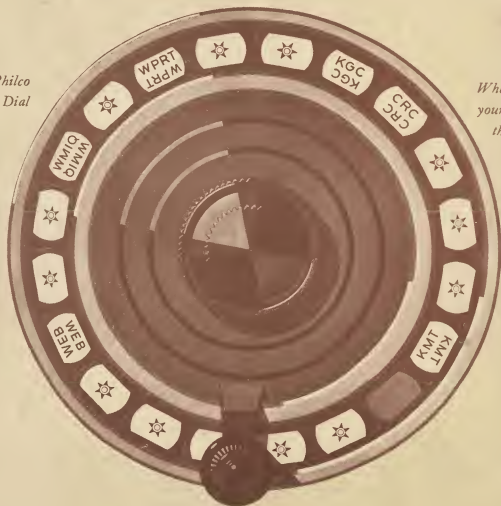


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